THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Mr. Mackaye's adaptation of Sardou's Andrea, under the title of In Spite of All, was produced at the Lyceum Theatre on Tuesday night before a refined and numerous audience. The piece was less satisfactory than its performance, but it furnished a pleasant evening's entertainment, and albeit somewhat too liberally sprinkled with Mackayeisms, the adaptation is by no means a bad one. Mr. Mackaye has taken the story and the characters that appear in it and transplanted them to this city. Herein lies the chief fault of his work, for it is improbable, if not impossible, that the principal scenes of Andrea could take place in New York. Paris gives the dramatist license for the introduction of actresses and their wealthy lovers, but here the conditions are different. It would be absurd to admit that in any of our well-regulated theatres men bent on conquest would be allowed to roam at will in the women's dressing-rooms. Moreover, to picture the region back of the footlights, not only falsely, but in a derogatory style, is injurious to the stage, which has enemies enough outside its doors to leave to them alone the work of blackening its people. The plot of In Spite of All is so well known through Agnes and Anselma that there is no necessity for repeating it. Except that the scenes with the Prefect of Police are cut out and the part of an operatic manager interpolated for the purpose of participating prominently in one of the four acts, the plots are parallel.

Minnie Maddern, as Alice Clandenning, the wife, who struggles to regain the diverted love of her frivolous husband, has a sweet, girlish personality, a delicacy of expression, an archness in humor and an artlessness in pathos and sentiment which combine to throw a charm into all her stage work. She is not gifted, but possesses true artistic subtlety and sincerity. People have an idea that Sardou's heroines must necessarily be personated by a queen of emotional drama. As adapted by Mackaye and acted by Miss Madders, this idea is altogether upset. She interprets Mrs. Clandenning as a sweet, devoted, brave young wife, whose youth does not prevent strong feeling, and whose ingenuousness is as irresistible to the spectator as it eventually proves to be to the husband in the play. Miss Madders was called several times during the evening, and her performance took a strong hold on the audience. Madame Dolaro, as Stella, the opera bouffe actress, was remarkably clever. Her French accent was perfect, and her assumption of the manners of a typical woman of this description was most natural. The volatile, insincere, coquettish nature of the character was capitally illustrated by Madame Dolaro, whose work in the piece shows that in comedy as well as opera comique she is fitted to shine. Eben Plympton, as Carroll Clandenning, was both earnest and painstaking. The part is a rather ungrateful one, for the reason that the husband, while professing to be simply infatuated with a favorite of the footlights, nevertheless consents, on her account, to desert the wife he loves. This is a glaring inconsistency. John E. Lane, as a jeweller, Mr. Hartman, was dignified and *distingué*. Joseph Frankau persevered in a somewhat dull comedy role, Jack Knickerbocker. The play was very carefully put on. It is announced until further notice.

* * *

Alone in London; or, A Woman Against the World, was presented for the first time in this city by Col. Sinn's company at the People's Theatre on Monday night. The house was packed, and the melodrama, which is from the pen of Robert Buchanan, scored a popular success. Mr. Buchanan in this piece has made no attempt at fine writing. He merely relates in very dramatic form a story of deep human interest, and intersperses it with bits of English low-life that remind the observer of Dickens. Considering the purpose Mr. Buchanan set out to achieve—that of providing a piece full of moving incident, such as appeals to the popular sympathies—it must be said that he has succeeded admirably. The plot of Alone in London has been given in THE MIRROR. It concerns the tribulations of a country girl who marries a sharper, is taken to London and there subjected to trials of a distressing character pending her final release from trouble through the help of stanch friends she has made by her goodness and truth of character. The moral air of the play is pure. Without the slightest attempt to secure applause by novel methods, it teaches a good old lesson in a wholesome yet impressive fashion. There are plenty of dramatic situations, pictures of life in the London slums, and sensational effects of a startling character. Miss Madison introduces as a star Cora [illegible]

ner, who acts Annie Meadows, the woman about whom clusters the interest of the story. Miss Tanner is young, beautiful and gifted with dramatic ability of an effective order. She depicted the sufferings of the wife and mother, who in the darkest hour is strengthened by principles of right, with unvarying power. We know of no actress better qualified to represent the heroine of a domestic drama like this. Her endeavors were rewarded with close attention, and that she acquired and retained the sympathies of the house from the start was shown by the applause that greeted her and followed her principal scenes. Herbert Archer, as the adventurer, Redcliffe, proved himself to be a heavy actor of good quality. Walter Reynolds' manly bearing as the Suffolk miller who loves and befriends Annie, placed him at once in the good books of the spectators. Belle Archer, as Tommy Chickweed, a revised edition of "Poor Joe," displayed pathos and dramatic skill. William Herbert furnished a clever character sketch in Jenkinson, a philosophic thief. The rest of the cast was composed of carefully selected people, well suited to the duties required of them. The play was excellently put on the stage. Next week, W. J Scanlan in Shane-na-Lawn.

* * *

A very good house greeted Rose Coghlan on Monday night when she appeared at Niblo's Garden in Our Joan. The gallery was unexpectedly light, but the parquet held a good many people. Miss Coghlan got a very satisfactory reception. Applause followed her virile impersonation from first to last, and after each act she was called before the curtain. Miss Coghlan looks extremely well after her vacation. Her dresses are picturesque and beautiful. Mr. Merivale's play falls short of being intense—it is merely interesting—a pretty story, told with only a modest attempt at dramatic effect. The part of the heroine fits the star admirably. It enables her to run the gamut from comedy to pathos and strong emotion. The drama was very well represented by the supporting members of the company. Frazer Coulter as Arthur Meredith gave a better performance than did Mr. Kelcey at Wallack's last season. He ably seconded Miss Coghlan's efforts. Captain Brandon, a thankless character, was very well acted by B. R. Graham. Messrs. McManus, Martin, Deyo and Robinson were adequate in the minor parts. Florence Robinson played Lady Ruth Burney with excellent effect. Our Joan was very nicely staged. It will hold the stage at Niblo's three weeks in all.

* * *

Michael Strogoff was played by Mr. Andrews' company before a large audience at the Grand Opera House on Monday night. The spectacular features of this production have undergone a considerable improvement. The scenery, the dresses, the ballet and the various tableaux have been prepared with care, and the effects achieved are admirable. The cast engaged in presenting this familiar piece includes a number of capable people. Joseph Slaytor is Strogoff, and Messrs. Francoeur and Holst are the rival Correspondents. Florine Arnold and Cecile Rush play the leading female parts. Brianza's dancing was loudly applauded. A A large week's business is likely to be met with by this attraction. On Monday next Shadows of a Great City, which was very successful on the boards of this house last season, will be seen here.

* * *

Nordeck is drawing fair houses at the Third Avenue Theatre, and the prospects are that before the five weeks' engagement concludes Mr. Mayo will be facing large audiences. There is some talk of converting the theatre permanently into a house of romantic drama, and there is a possibility that Mr. Mayo will head a permanent stock company for the presentation of such plays as The Three Guardsmen and Duke's Motto. However, nothing has been positively decided upon in this connection yet.

* * *

Anselma is having good receipts at the Madison Square. On several evenings the theatre has been completely filled. Madame Janish's performance of the leading part pleases her audiences, and the principal members of her company also find a share in their approval.

* * *

Paquita has been drawing moderately at the Fourteenth Street Theatre. Mr. Campbell has been working the piece into better shape. The part formerly assumed by Russell Bassett has been given into the hands of Thomas Burns. No change of bill is announced.

* * *

Old Lavender is a success, and the New Park Theatre is nightly the resort of Mr. Harrigan's admirers. The company work together capitally, and the pertormance is one that can be heartily enjoyed.

* * *

Mr. Haworth, who had been ill, returned to the cast of A Moral Crime on Monday night. The Union Square has been meeting with constantly increasing receipts. Before the engagement ends there is a possibility that people will be turned away.

* * *

Our Governor will be supplanted at Daly's next Monday by John Brougham's dramatic version of Dombey and Son, in which Mr. Fl[illegible] will give his impersonation of Cap[illegible].

* * *

The splendid Shakespearean panorama at the Star Theatre is doing fairly well. As we said last week, it is the spectacle and not the performance that proves attractive. The Comedy of Errors will be continued two weeks longer.

* * *

Oct. 2 is the date on which the 400th performance of Adonis at the Bijou will be celebrated.

The Musical Mirror.

Die Fledermaus was revived by the McCaull company on Monday night at Wallack's. There was a good house. The cast is nearly the same as when this piece was lately done at the Casino. Irene Perry's place has been taken by pretty Olga Brandon, Messrs. Smith and Hopper and Misses Beecher and Cottrelly duplicated their former successes.

* * *

Nanon is crowding the Casino night after night.—The Mikado is packing the Fifth Avenue.—Koster and Bial's finds favor with its burlesque on the Casino's present production.

London Gossip.

LONDON, Sept. 2.

A few days since Harry Jackson, a well-known London comedian and Hebrew, died; and this fact was duly recorded by your MIRROR representative. However, this announcement leads to much beside. No one in America, as in England, requires to be reminded that, as far as race goes, there are quite as great a number of Harry Jackson's fellows on the American as on the English side of "the big blue pond." A love of theatricals is as much a taste of Christian as of Hebrew theatre-goers; so that this taste is not naturally Hebraic, though no one can deny that the Israelite has a tremendous natural expressiveness of face.

There were no plays in Judea until the days of the cruel Herod, and the pages of history record that Herod's public presenting of the pagan theatre and amphitheatre nearly cost him his life. It is elsewhere certainly very strange to remember that when the Puritans tried to rule England on the basis of the Old Testament, the entire wiping out, so to speak, of the theatre seemed to come as a matter of course.

Histrionic talent, after all, is naturally only a portion of the new Hebraism that has been compounded by the fires of persecution and developed by the extra pressure of an extraordinary and severe struggle for existence.

Primarily, the Jew is a very versatile and plastic being, and his historic vicissitudes have assisted to perfect him in those dissimulations which are the prime and original materials of the art of the actor.

Jewish actors are recorded in the earliest stages of the dispersion. Josephus alludes to an actor of plays named Aliturius, "much beloved by Nero, but a Jew by birth." Owing to his power at court, the historian secured a presentation to the wife of Cæsar. Faustina, in the days of Marcus Aurelius, was an immensely popular actress. This gifted dramatic artist, after her death, was commented on through her funeral urn, by Professor Munk, a few years ago. He unearthed it and translated its Hebrew inscription.

Jews on the stage pop up now and again, not alone in the middle but in the later ages. In 1428, in a record of the expenses of Henry VI., in his Yule-tide celebrations, we ascertain that the Jews of Abingdon performed interludes for his Majesty's amusement at that time. A century and a half later a troupe of Jewish actors, directed by Leone di Sommi, was said to be in existence in Mantua, and to have played before the ducal courts. The dramas thus performed were all composed by Di Sommi himself, in obedience to the command of the reigning princes, and were written to celebrate very important or dynastic events.

Peter the Great had in his employ a Portugese Jew, named Joan d'Acosta, who was an excellent actor. He was a man of great ability and was the imperial court mimic, or fool. In his closing years Peter humorously compensated him for his "faithful services" with the grant of the rocky and barren islet of Sommer, in the Gulf of Finland, and the title of "King of the Samoyedes."

In the Nineteenth century Jews on the stage have not only been numerous, but have been enthusiastically recorded. On the Continent they have illustrated the highest forms of dramatic genius. Let us mention only a few names: Rachel, Davisohn, Barnay, Dessauer, which, were there no additional ones, prove that in this field, as in many others, the Jews are pre-eminent, or, as they contend, they are "God's chosen people," hence of necessity great in all fields of labor. As the representative of their race on this side of the Atlantic, no one is greater than the erratic Sarah Bernhardt, who has been of recent date greatly impressing Londoners, as she long since impressed Americans, and longer since Parisians.

In the lists of those born to the soil, England takes rather an inferior grade numerically.

Turning to America, it is not generally known that the elder Booth, Lucius Junius Booth, was a Jew. The name of the family was the unique, or rather odd, one of "Cabana," which, as it was not only a Hebrew but also a Spanish word, was translated from the Hebrew into an English one, which was Booth. In the last years of his life Lucius Brutus frequently alluded, with considerable pride, to his Jewish origin; often wore his hat in the presence of strangers, and one Friday evening persisted in going to divine service at the old Elm street synagogue, in New York City, rather than to fulfil his professional engagement at the Bowery Theatre. The Wallacks of our New York play-house were Jews; or, rather, to speak by the book, the present Wallacks are Jews by direct descent.

Leoni, the opera singer, who as a boy was a chorister in the Great Synagogue, and in his later days was a precentor of the Kingston Jewish congregation, was currently reported to be the father of the great Edmund Kean, who, by the way, believed this paternity to be the case. His celebrated pupil, John Braham, of whom Sir Walter Scott wrote, "He is a beast of an actor, though an angel of a singer," was also a co-religionist. A very laughable story, as illustrative of Braham's pedigree, is related by Henry Russell. He was performing once in a scene with Mrs. Cronch, Mrs. Bland Kelly and Jack Bannister, representing the interior of a country inn, and at the table was seated Braham. At one side enter landlord: "What can I do for you, sir; shall it be supper?" Braham: "Gracious heaven! 'tis he—the voice—the look—the (calmly); yes: I want food." Landlord: "Tell me what brings one so young as thou appearest to be through this dangerous forest?" Braham: "I will. For days, for months, oh! for years, I have been in search of my father." Landlord: "Your father!" Braham: "Yes; my father. 'Tis strange—but that voice—that look—that figure—tell me—that you are my father." Landlord: "No, I tell thee, no, I am not thy father." Braham: "Heaven protect me! Who, tell me who is my father?" Braham had barely put this query when a little Jew stood up in an excited manner in the midst of the densely crowded pit and exclaimed: "I knowed yer farder well. His name was Abey Punch!" Braham was the father of the late Countess of Waldegrave, and Henry Russell who tells the foregoing anecdote—the actor, and singer, and author of some of the most popular songs in the English language—was also a Jew.

At one time the Garrick, the Pavilion, the Surrey and the old Royalty Theatres were sustained by Jews. Morris Barnett, the author of The Serious Family, was a noted figure among them. Another one was Isaacs, the bass singer, father of Mrs. Roberts, a burlesque actress at the Strand. Then there was Mrs. Bland, Mrs. Wallack senior, Delpini, Sloman, the improvisatore; Breslaw, the composer; Sam Russell, the hoaxer, and "Jew" Davis, the singer and comedian, all Hebrews. Mrs. Keeley lately told a newspaper critic in semi-confidence that she was of Jewish origin, her grand-parents having been orthodox members of the community. David James, the noted London actor of the great Our Boys fame, is a Jew, and not ashamed to confess the fact. His real name is Belasco, a frequently recurring name in the Portuguese Jewish sect to which he belongs. Nor is he an entirely unprofessing Jew, and he is on occasions rigidly true to the observances of the synagogue.

To once more cross the water New Yorkward, Rose Eytinge admits her Jewish extraction, and concerning this many amusing stage tales are told, the lady often telling them publicly as against herself, or starting the laugh on her own exploits.

Ending as I began, with a reference to Harry Jackson's recent death, we have a touching proof here of the fact that at the close of life one turns to the faith of boyhood. He had been derelict in his religious observances, but previous to his death he had in a half jest exacted a promise from a brother actor that he should be buried in a Jewish Cemetery, if he died first. Therefore a few days since his wish was carried out, and the remains of the man known to the London stage as Harry Jackson, are laid in a near-by burying ground of the Jews.

A. W.

LONDON, Sept. 5, 1885.

Well, the deed is done! What deed? do you ask; and the reply is, "The desecration of Shakespeare." "Our Mary" has played Rosalind at Stratford-on-Avon, which place, by a strange irony of fate, is the one above all other places in England where theatrical representations are the least valuable or interesting. This should not be the case; but it is so.

However, the idea was that As You Like It was to be played for the purpose, on the face of it at least, of aiding the fund devoted to the Shakespeare Memorial Theatre, the real object was doubtless to try Rosalind as a rehearsal, for not alone purposes of advertisement, but for the sake of obtaining, in a roundabout way, the dictum of the London critics on Miss Anderson's rendition of the role before she tries it in America, or later on, perhaps, in London. The version of the comedy chosen for representation was by no means what might have been expected at a Shakespearean Memorial Theatre. The text was certainly mangled in the most ruthless way. Most important scenes—for example, the one between Oliver and the wrestler—were entirely cut out, and whole passages of dialogue transferred from one speaker to another. The judgment of the London critics is such that, unless Miss Anderson is a braver woman than the average run of women, she will not have the assurance to repeat her failure elsewhere. "The part was not intellectually rendered," voices the respectable portion of the press here, "and it had neither refinement or subtlety."

"We are never reminded," says one critic, "that, after all, Rosalind is only masquerading when she appears before Orlando in the guise of a dashing young forester. It is a veritable Ganymede who strolls carelessly into the leafy glade, who sings to himself in deep rich tones, and who speaks 'like a sanay laequery,' to the lovesick youth on whom he confidently forces his acquaintance. The actress' pronunciation and her low-pitched voice give a curiously American tinge to the humor of Rosalind's gay sallies. Here and there there is much, however, to compensate for Miss Anderson's failure to give natural girlish charm to her creation; but of course it cannot do all that is required. Her Rosalind is of the earth earthy, belongs to prose, and not to poetry, and gives no help whatever to the imagination of the spectator. In all save the lighter passages the actress' obvious artifice is of the kind which defeats its own end; she elaborates her illustrative business and gesture till spontaneity of sentiment and passion become impossible."

This is from the scholarly, aristocratic *St. James Gazette*, after which the *Times* further elaborates and critically carves up Miss Anderson's last bold attempt, until it is really impossible to conceive of the young woman ever again trying to speak the lines of Rosaland. She sang the song, "When daisies Pied," very well, so that must serve as the balm to her wounded vanity.

A number of Americans were on hand to sustain her, and among them was Dexter Smith, who sailed on Thursday on the *Pavonia* for Boston. Dexter Smith has made hosts of friends, and solemnly promises to return to London next May. Marshall P. Wilder was to have been at Stratford also, but London engagements prevented, and he returned from Paris only in time to give his humorous entertainment to-day before the London board of stock brokers, by special request; no small honor to the industrious little American entertainer. Mr. Wilder leaves us all too soon, as do dozens of Americans.

On the *Pavonia* two other remarkably clever American boys, Bostonians, left for a Winter in America. They have been five years on the Continent studying, and playing part of the time with the great Joachim, one of the greatest of living violinists. These gentlemen are two brothers, Willis Nowell and George Nowell. Willis is the violinist, George the pianist. To say they make their musical instruments actually speak, is to state only a simple truth. Willis has a violin of 1715, a genuine "Strad," for which his father paid £600, which, please remember, is $3,000, and this lovely "king of instruments" is one of the three finest ones in all the world. I hope New York will hear these young gentlemen, and give them a royal welcome, which they richly deserve.

Oh! what a brilliant company sailed in the *Pavonia*—Rev. Phillips Brooks, Canon Hereford, the Nowells and Dexter Smith are names enough, if they were all; but they are only a few of this party of home-going voyagers, who will be sure to make that dining saloon a veritable "feast of reason and flow of soul."

By the way, returning to Miss Anderson, reminds me that the Lyceum Theatre has been completely transformed during the five weeks' holiday, and Olivia, which re-commences its London life this evening, with the same cast, will be in a new dress, as far as stage setting goes. The roof over the stage has been elevated nearly twenty feet, so that the scenery may be taken full out of sight, without rolling or doubling. The box-fronts have been ornamented anew; the plush covers of the arm rests of the stalls and above all the ceiling decorations are new and faultlessly beautiful. "Our Mary" would not know the Lyceum now were she to play there, which is hardly likely to happen for some years at least. Mr. Irving will not leave London for a long time. In this he is wise, and he returns to his work looking and feeling better than ever, and prepared to do, as of yore, his utmost to please the public, which endeavor has so long distinguished this marvelous actor, courtly gentleman and thoroughly good fellow all round.

The last portion of my praise is meant quite respectfully, for I suddenly remember his devoted friendship for the great comedian, J. L. Toole. This gentleman is combining business with pleasure at the Isle of Man. He enjoys the sea breezes during the day, and in the evening plays at the Grand Theatre at Douglas. When Mr. Irving presents Faust, Mr. Wills' new adaptation, with Mr. Conway as the hero, Mr. Irving as Mephistopheles, and Miss Terry as Gretchen, perhaps Mr. Toole will give us a burlesque of it. But this will all be later in the season.

The first new production to occur the last of this month will be Messrs. Bashford and Russell's Dark Days, to reopen the Haymarket. An actress, who formerly for a brief period "strutted her hour" on the Haymarket stage, namely Mrs. Langtry, has been doing Peril to the East-end audiences at the Standard Theatre, Shoreditch—and she is not quite as bad as usual, which is high praise, after all, for this ambitious, much talked of amateur.

We are promised a revival of Dickens' plays at the East End shortly—Martin Chuzzlewit being underlined. As an added item of relishable American news, Mrs. Augusta Foster, formerly a capital Dickens dramatic exponent, now one of the best heavy actresses on the stage, who is engaged to support Signor Salvini in heavy roles in his coming American tour, has ordered of Worth, Pingat and other noted new modistes of Paris, not only several gorgeous new gowns, but also a superb set of stage ornaments.

Mr. Willie Edouin's new play, The Japs, has been successfully tried in the provinces. There is much to suggest Tessie and Dolly about Alice Atherton and Willie Edouin's new parts. But much of the business is so fresh and amusing that one forgets this in enjoying the same and their songs and dances. Miss Atherton is sure to make a tremendous success as Lyra. Her songs were all encored, and a mimicry of the fop species caused roars of laughter. Mr. Edouin as Bobee also scored a fresh success. His smile was childlike and bland, and his face looked Japanese in his skilful make-up. Besides, his energy and dry humor told capitally.

On Sept. 12, at Bristol, Mrs. Langtry will produce for the first time the new and original comedy drama by W. G. Wills, in a prologue and three acts, entitled A Young Tramp. The plot is said to have thrilling episodes, and Mr. Wills has treated his theme poetically. Mrs. Langtry plays the chief role, and will do the part of a rustic boy, reviving her semi-success as Rosalind at least in looks.

A. W.

Mapping Out for Miss Anderson.

"Miss Anderson," said Marcus Mayer, "will leave Queenstown on Sunday, Sept. 27, on the *Gallia*, in company with Mr. Abbey, Dr. Griffin and forty-four of her company. The other sixteen of her people will leave on the *Abyssinia* the same day. The two shiploads of scenery for the Shakesperean productions at the Star Theatre were sent over on the steamers of the Monarch Line, some time ago, and have already arrived. Miss Anderson will begin her season on Oct. 12, at the Star, either in Pygmalion and Galatea and Comedy and Tragedy, or else in As You Like It. Her repertoire will consist of those plays, Romeo and Juliet, The Hunchback, Lady of Lyons and Ingomar. She will also create one or two new roles in Shakespeare's plays during the engagement.

"The Romeo to Miss Anderson's Juliet will be Forbes Robertson, who is one of the best leading men in London, while Mrs. Billington, who made such a great success as the Nurse, is also to be brought over."

"Why is an English company engaged?"

"That is very easily explained. Miss Anderson had engagements to fill in England up to the day of her departure, and the date of her arrival is but four days before the opening time. She couldn't get a company together and rehearse them in any way at all in such a brief space of time. Consequently there was nothing else left to be done but to engage an English company, and we have got together an excellent one. Mr. and Mrs. Macklin are actually stars in England, and play the provinces regularly every year. Mr. Macklin will play Jacques in As You Like It, as well as Mercutio and other roles."

Joseph Greensfelder has returned to town from Baltimore. He says there isn't a dollar in The Mikado outside of a few big cities.

The Giddy Gusher.



I can't let this month alone. You'll begin to believe you'd better find me and set me long side my friend Thompson, who sang "The Seasons," and that other old pump who took it out of "Spring." Spring don't start me an inch, but I acknowledge lots to September. However, it don't last long. Brief and beautiful as is the love of man. How like to dome tic bliss is this lovely month—desirably warm, exhilarating the spirit, exalting the mind, expanding the person, flooding life with a fleeting radiance, deceptive and delicious. Its sunlight blinds the strongest eyes, its air is like the strong encircling arms that never can fall from 'round you(?) It whispers you the old deluding fable. You label yourself Eureka, as if you were a cook-stove. There can be no rain; storms are forever past. The sky is to hang forever cloudless above your head; the earth is to lie green and elastic eternally beneath your untired feet. There are no neutral, dull tints set up on the palette of Nature. Life flames in crimson and gold. The beating of one's own heart is a brass band marching up a broad avenue. There are flags flying in one's soul—a consciousness of a victory gained and a peace secured. Day is an embrace; night is a kiss.

* * *

Great gods, to whom the nations of the earth bend with varied genuflexions! It's the thirtieth. Here's November. Here's the other woman. Precursor of bitter coldness that shall steal up from the ground to chill and benumb you—of the leafless bleakness that shall fill your sky—of the blast that shall strip the budding fancies and the full-blown flowers of faith September laid upon your bosom.

It's tough, but it's true. However, brace up, old girl; pick out your heart; take four; draw to a flush. There are several Septembers not yet out. Gather yourself together and wait in the great procession eternally on the road from the cradle to the grave. Home and happiness may come along again. Collar your gripsack and move right in. Only thirty days' occupancy allowed the best tenant. All the same, move in. Enjoy September, though November is inevitable.

* * *

A school of "Dramatic Expression in Art," such as Mrs. Mary Mackaye heads, can do a good work in the world without doubt; but a class in the art of dressing and wearing dresses, explained and illustrated by Mathilde Cottrelly, would be a blessing. She never wears the simplest chambermaid's costume that it is not the perfection of neatness and fit. The ladies in the cast of Die Fledermaus wore some of the scrabbiest gowns I have seen lately. Miss Beecher is so big that voluminous skirts are actually necessary to her locomotion. She was tied up in the first act in a red walking-skirt. that was jerked up standing every stride she took. Her ball dress was so confining in its make that when she started, like Cinderella, to leave the festivities in a hurry, she wound herself up in the tail of the gown and took a header over her own shadow like a horse and rider over a hurdle; and the disclosures of actresses' costumes are truly terrifying. Cottrelly wears dresses as low as any one, and she is no skeleton; yet her waist is always to be depended on. I get afraid some of these women will slop over like imperfectly set moulds of blanc-mange. I earnestly request the wearers of straps instead of sleeves to carry their arms as a roast turkey does its wings—trussed to the side. Let no flight of passion, let no burst of sentiment, let no top-note induce them to throw their hands aloft and paralyze an audience, as I see it often paralyzed.

Then, if the chemist can invent a sort of whitewash for women's arms that will have a china gloss, not transferable, I shall be rendered still more happy.

* * *

The gentlemen on Wallack's stage on Monday night were shows. Their dress-coats were daubed in all directions. Mr. Smith hugged up Miss Beecher, and if he had been a baker getting in his Fall flour, he couldn't have been whiter. Her profuse arm wound itself about a dress-coat, and in an instant the poor lad wearing it looked like a miller. At one time Mr. Smith was in such a condition that the house laughed at him.

The only man who escaped was DeWolf Hopper. Cottrelly had just as much bare arm visible between her glove and her shoulder as the others, but she had not the sort of whitewash on used by the rest of the company; for Hopper came out of perfect paroxysms of passion with his dress-coat intact. The more I see of my dear Hopper, the more I think he is the man to be cast away on a desolate island with. There's such a lot of him, and it's all so nice. I had never seen him before Monday night without his blown-up rubber stomach, which I didn't wholly approve of. Monday night, when he shed his stove and appeared *au naturel*, he completed my infatuation.

I would like to have it put in the smallest print, and in as obscure a corner of this column as possible, but I feel that I must project the fact on the public, and lead them by early stages to a startling denouement that seems impending. I don't know that it's love, but it's something very unpleasant that comes over me every time I see that man lay his extensive hands on another woman. When the far-reaching tenors are straining their liver-pins, and bassos are dragging up their diaphragms with notes anchored beneath 'em, my Hopper chips in with a voice as rich as cod-liver oil, as careless and debonnair as a yodler on the Jungfrau, and just sings 'em cut of sight. When Miss Prim is clutching her skirts and young Starch is prancing through a dance, my Hopper slides in as if he was on parlor skates and pivots the head off 'em. I always catch every sentence my Hopper utters. He has a better delivery than a post man (who makes more of his letters than most folks of their words).

* * *

But here, dear me, I have said enough to show how completely ensnared I am with dear Hoppy. I should ask Colonel John to let me cart a few pots of flowers into a box and shy them at the blessed man, but that the conduct of Carleton is still before me, and I should never survive any coldness shown me by my Hopper.

* * *

Who makes Mrs. Florence's dresses? Is she fitted the usual way with a lining pinned up and tried on? Or do they warm Mrs. F. till she becomes jellyfied and pour her into those faultless garments?

To begin with, the lady has a superb form. To go on with, she has excellent taste, in public and private. She always wears pretty combinations, usually of an airy, summery hue. And to conclude with, she certainly employs a daisy of a dressmaker. The best sort of an announcement a modiste could fling to the breeze would be the line, "Manteaumaker to Mrs. Annie Florence." In London every blamed business is advertised as being carried on by "James Jinks, tobacconist to the Queen; William Winks, corncutter to the Queen; Richard Ricketts, veterinary to the Queen; Mrs. Minx, wigmaker to the Queen," etc. I struck "Madame Lovett, dressmaker to the Queen," and felt great respect for this artist till I struck the Queen, and was thrown heavily by sight of a frowsy old woman in a dreadful alpaca gown, who would have been taken for the cook coming out of any basement gate in New York.

But if ever I see a sign with Mrs. Florence's name as patron adorning any dressmaking establishment in town, be sure I have a frock made on those premises that very day.

In Our Governor the lady wears four very beautiful costumes—one of a lovely shade of grey, draped with magnificent steel-beaded lace. A more elegant, becoming robe I never saw on Mrs. Florence, and I have seen hundreds.

* * *

If I am anxious to know who makes the Florence dresses, I am equally anxious to know who designs Minnie Maddern's costumes—that I may cross the street as I pass the house. More distressing garments were never invented than those dire gowns of Minnie Maddern's. She wears them all the length of a serio-comic singers'. She has discouraged any acquaintance between her feet. She sits with them at angles of forty-five degrees, and a longer dress would be a boon. Then upon those ridiculously short skirts there is always some trifling ruffle reaching half way round, and always a bunch of unpleasantly behaved drapery sticking out at the base of her spine, wig-wagging in a playful manner behind while Miss Maddern is sentimental in front. I thought nothing in ugliness could surpass a white satin she wore in Caprice, but in In Spite of All she sports three worse ones.

* * *

I think Agnes with Ethel must have been a very good sort of play, since through the mists of ages I still can see the intense and emotional actress wearing those lovely dresses said to be creations of Worth's, introducing rich velvet brocades and crepes, combinations of thick and thin materials then entirely new; wearing a black, rich dress with sweeping, sinuous train that followed her slender, graceful figure about as she writhed in her agony during the powerful interview with the Prefect of Police (how magnificently he was played by dear dead John Parselle!) Good gracious! What a different play that was from In Spite of All. Mackaye has brought it, by his eliminations and additions and substitutions, down to Miss Maddern's neighborhood. And perhaps if I did not remember Ethel's acting and all that she did with the character, I should receive the tip toe work of the little featherweight with some satisfaction.

The stage setting of the Lyceum is very charming. Nothing could be more home-like and comfortable than the home assigned to the Clendenings; but for mercy's sake remove from behind the musicians that unaccountable hieroglyphical design. I thought at first sight it was intended to be one of those puzzles called a "maze"—the road to a fair Rosamond's bower. Then I thought it was an enlarged *Herald* war-map. Tuesday night I believed it to be a mysterious effort to advertise some vermifuge. There were the worms in millions flying off the scene, and the old and early English could easily be made to read in this way (wormy surrounding) instead of the Longfellowan verse:

> The wight shall
> Be filled with phy-
> Sic, and the worms
> That infest the boy
> Shall feel intense
> Cramps, and as-
> Suredly steal away.

THE GIDDY GUSHER.

Professional Doings.

—Bessie Sanson will sail for Europe on Saturday next.

—Lilford Arthur has returned from England with his wife.

—Barney McAuley opens in Orange, N. J., to-night (Thursday).

—Lester and Allen's Minstrels open at Harrisburg, Pa., on Sept. 21.

—Lotta will play an engagement at the Grand Opera House in April.

—Thatcher, Primrose and West will fill an engagement at Niblo's, beginning Oct. 5.

—Adele Goday has been engaged by Edward Sheridan for his Called Back company.

—A monster benefit for the Actors' Fund will be given at the Casino early in November.

—Owen Westford is playing in The Breadwinner by special request of Charles Overton.

—Criptie Palmoni has made considerable success in the leading heavy role in Burr Oaks.

—Frank C. Cooper has been engaged by Bartley Campbell to go ahead of his Clio company.

—Harry Miner has sold all his interest in The Mikado to Thomas Canary and Ed. Clayburgh.

—Marie C. Blackburn has been engaged by C. R. Gardiner to star in Only A Woman's Heart.

—Richard Fitzgerald, the well-known variety agent, was presented on Monday with a Mexican cane of what is known as "pulky" wood, from "Tote" Ducrow, one of his admirers.

—W. J. Ferguson will not play his original part of Paola Macari, in Called Back, this season. Kate Claxton was in negotiation with him, but they failed to agree upon the question of salary.

—C. R. Gardiner left for San Francisco on Tuesday night in the interest of his travelling companies. He intends to rent a theatre for a limited season to produce his successes and two new plays.

Manager James Collins, recently of the Highland House in Cincinnati, has taken charge of Shackford's English Opera company, and will make a specialty of The Mikado, discarding Virginia.

—The title of Barrymore's new play, The Don, is not, as many imagine, from the Spanish, nor does the college professor figure in it. The Don is a title bestowed upon a gentleman by the common Londoner.

—Annie Firmin, supported by John Jack and the Firmin-Jack Comedy company, will open her season Sept. 28, at the new opera house, Knoxville, Tenn. Her repertoire will be the New Magdalen and Falstaff.

—W. R. Hayden, manager of Thomas W. Keene, is earnestly striving to get oates for his star at one of the leading uptown metropolitan theatres, in the well founded belief that a great hit is in store for his star.

—Although John A. Stevens' management of the Grand Opera House, San Francisco, has proven most profitable, that gentleman has written to a friend in this city that he will most positively fill all his road contracts.

—Anselma has been doing such a good business at the Madison Square Theatre that it has been determined to keep it on there four weeks longer. From this city the company goes to Pittsburg, opening there on Oct. 19.

—The engagement of Shadows of a Great City at the Grand Opera House next week will be the last time the play will be seen in this city this season. On Oct. 5 the play will be given at the Boston Theatre for two weeks.

—It is stated that John Gilbert, who will be seen in In His Power at Wallack's, has made arrangements for a short engagement at the Boston Museum early next month, to last until the production of Mark Quinton's play on the 26th.

—Will C. Cowper, the author of Blackmail, which is still in the courts, is now in active negotiation with Rose Coghlan for the production of a new four-act drama, with a very strong female part, entitled The Idol of an Hour.

—The Sunday night concerts at the Casino still continue to be a great place for professionals. Among those present last Sunday were D'Oyly Carte, Pauline Hall, John Donnelly, Mr. Frederici, Kathryn Kidder and Ed. Warren.

—Two American girls are to make their debut next season under the care of Mlle. Nevada—Nellie Everest, of Philadelphia, and Miss Johnston, of Washington. Both have been studying for years in Italy, and are said to be gifted with good voices.

—Fanny Gillette, a relative of W.H. Gillette, made her debut as leading lady with the Standard Dramatic company in Newark, N. J., last week. She appeared as Juliet, Parthenia, Mercedes and in other roles. The young debutante made a very favorable impression.

—Since the opening of Harrigan's Park Theatre the old fashionable patrons of the Comique have begun straggling back to their old love, until now a row of coaches line the sidewalk in front of the house every evening, and seats ate selling two weeks in advance.

—Tony Hart and his company are rehearsing Buttons at the Standard Theatre. They will leave the city on Saturday to open in Buffalo on Monday. Ada Cora Reid, the leading lady, is lying at the point of death at her house in this city, and will be replaced by Fanny Redding.

—Charles McCarthy has purchased of Edmund D. Price, the well-known lawyer, his play depicting the life of a New York fireman, entitled One of the Bravest, paying for the same $2,000 in cash and a big royalty. The play will at once be put on the road with a first class company.

—The only persons authorized to represent Mary Anderson, despite all reports to the contrary, are Marcus R. Mayer, acting manager for Mr. Abbey, and the actress' own representative, C. J. Abud, of London, a genial young gentleman who was acting manager for Mr. Abbey at the Lyceum Theatre in London for two years.

—T. Henry French, who controls the right to America of Jack-in-the-Box, the new play by Sims and Scott, which mas made such an overwhelming success in Nottingham and Brighton, England, is at present negotiating for its production. The principal part is an excellent one for a star soubrette.

—Rehearsals of McCaull's Mikado company which opens Oct. 5 at his Opera House in Philadelphia, are going forward rapidly at the Fifth Avenue Theatre, under the direction of Mr. Leon, D'Oyly Carte's stage manager. Harry McDonough has been engaged for the part of Nanki-Poo, which engagement completes the cast.

—Frank Farrell has been engaged as advance agent of Mme. Judic, who sailed from Havre for this country last Sunday. The company are expected to arrive by the Canada in a day or two. The subscription sale was opened on Monday morning for the series of twenty-four performances, and before 3 o'clock P. M. 200 seats had been sold.

—The tour of Lester Wallack in Rosedale, under the management of Frank L. Goodwin and Wesley Sisson, will begin on Oct. 5 at the Temple Theatre, Philadelphia, and will be for four weeks, the other dates being Oct. 12, Novelty Theatre, Williamsburg; Oct. 19, Niblo's Garden, and Oct. 26, opening of the season at the Criterion Theatre, Brooklyn.

—The company engaged to support Louden McCormack in Joaquin Miller's play of '49 includes Maud Miller, a daughter of the author; Blanche Vaughn, O. H. Barr, Emma A. Lovie, Helen Corliss, William M. Dell, Ed. F. Barnes, Charles Fisher, Jr., and William Perrin and George Mortimer. The company opens its season in Chicago the first week in October.

—On Monday evening, Mrs. E. L. Fernandez took her little daughter Bijou out of the cast of Paquita at the Fourteenth Street Theatre, owing to the fact that the child's playing in that and in The Comedy of Errors at the same time, was telling on its health. The part of Little Hortense was taken on Tuesday evening by little Lillie Wilson, who played it most acceptably.

—Rudolph Aronson met with no opposition whatever at the meeting of the Casino stockholders last Saturday, and on Monday night he was elected President. Resolutions were passed that he be continued in the management, and thanks were voted to him for the faithful and conscientious work he had done in bringing the house up to its present artistic standard and remunerative basis.

—J. W. Ryckman and Alexander Comstock are at present organizing an authorized Mikado company to play the New York and Philadelphia circuit, opening at Allentown, Pa., on Sept. 28. Among the principals are Richard Golden for the part of Ko Ko, Louise Manfred for Yum-Yum, and Charles M. Pyke as Nanki-Poo. Clinton Colby will be the manager and Hugh Coyle the advance representative.

—The following comprise Flora Moore's company in The Drummer in Petticoats: Edgar Smith, Frank M. Norcross, James B. Mackie, M. L. Shea, Charles Sawtelle, Carl Anderson, Austin Brown, Frank Doane, Dickie Martinez, Iola Pomeroy, Lillian Martinez and Zena Blanche. The leader is C. V. Schiller; the stage carpenter, James Campbell; properties, E. F. Brown; managers, Dudley McAdow and Joseph Lang. They carry three complete sets of scenery.

—It is intended not only to have a grand gala occasion on the 400th night of Adonis, but to continue the celebration to the 401st and 402d nights, which will mark the farewell performances of the longest run of burlesque ever known in this city or country. The play will positively be given for the last time in this city on Oct. 3, after which Mr. Dixey will take a rest preparatory to the opening of the burlesque at the New Hollis Street Theatre, Boston, on Oct. 19.

—The company engaged to support Emma Abbott, who opens her tour next Monday, will consist of seventy-two persons. It includes Lizzie Annandale, Laura Bellini, Bertha Fricke, Signor Montegriffo, Fernando Michelena, G Ronconi, William Pruett, W. Broderick, and Angelo Barberis. Signor Tomasi will be the musical director. Omong the operas to be produced are Lakmé, The Star of the North, Carmen, Lalla Roohk Traviata and Norma.

—The following people have been engaged by Jennie Kimball for the Corinne Merriemakers: James Sturges, M. W. Fiske, Harry Clarke, Frank Hayden, H. Woodbury, Charles Cameron, Frank Conway, John Read, Robert Ward, Louis Renwick, Thomas Martin, Alva Holbrook, Edith Jennesse, Gertie Hoeyt, Edith de Belleville, Stella Hoeyt, Mattie Temple, Louise Tyler, Olive Galucia, Alita Russell, Nina Harrison and Mabel Glenn. George W. Towle is the musical director.

—The afternoon on the Square was rather sultry, even for September. The actors on the lounge sighed for diversion. An elderly pet dog lay under an express wagon, when a wary dog catcher crept up and seized him. In an instant the Square was alive with the owner's sympathizers. In the midst of stage hisses the dog was rescued, and a torrent of applause greeted the rescuers. The excitement occupied a brief moment, but it decidedly broke in upon the monotony of a dull afternoon. A discreet policeman whispered to the catchers, who silently slunk away.

—Carrie Swain began rehearsals of her company in J. B. Everham's play, True Blue, at the Madison Square Theatre on Monday, preparatory to opening her season to-day (Thursday) at Waterbury, Conn. The company consists of Harold Russell, C. W. Butler, Harry Parker, Newton Dana, D. F. Simons, Allen Dumond, S. Phillen, Dan Williams, Lizzie Engels, Sophie Arnold, Adelaide Fitz-Allen and Little Mamie. J. Carroll Chandler has written several new songs for the play, including one with a very catching air, entitled "Down In the Limekiln Club." P. Curran will be business manager and Arthur Thomas advance.

—Adelaide Moore will open her travelling season at Richmond, Va., on Monday, Oct 12. Her company will be one of the strongest that can be secured to play the legitimate on the road, and numbers among its members such well-known names as Gracie Thorne, daughter of the late Charles R. Thorne; Anna Locke, Mrs. Frank Tannehill, Charles Bennett, George Morton, Fred Ross, C. J. Fyffe, Walter Lennox, Sr., Will Paul, George H. Nash and J. P. Howard. Manager Moore will make a great feature of the costuming of the different plays. Miss Moore's repertoire will include Romeo and Juliet, As You Like It, Hunchback, School for Scandal, Ingomar and Lady of Lyons, while other plays will be added as the season progresses.

—The executive staff of the Comedy Theatre, which will open on next Monday [illegible] has been completed and is as follows: [illegible] C Brotherton, proprietor and manager; John W. Ryckman, assistant manager; Thomas Ashton, treasurer; Fred. Zaulig, leader of the orchestra. All of the scenery has been painted by Phillip Goatcher. Dora Wiley and the [illegible] sots have been engaged to aid Kellar in his task of amusing the audiences.

—Mme. Etelka Gerster is at present in Bologna, and will sail for this country from Southampton on the *Elbe* Oct. [illegible], accompanied by her husband and child. Her concert company will [illegible], besides herself, of Signor Antoni Galassi, Orlando Harley, a new American tenor, who [illegible] quite a success in London and sang at several of the Court concerts; Mlle. Lablache, Signora Seccona, harpist, and Signor Sapio, pianist.

—Walter Reynolds furnishes the following in regard to the Alone in London company: The villain's name is Herbert Reynolds Archer. The character actor's cognomen is Herbert, and the good young man's is Reynolds. When Herbert is called for a scene, there is always a rush of both Herbert Archer and Mr. Herbert. The same occurs when Mrs. Archer, who is familiarly styled "Belle," being hotly called for, an invariable reply comes from Charles J. Bell, and frequently both have rushed together on their wild career to the stage. Belle's birthday and Herbert Archer's occur on the same day in September, as does Mrs. Fisher's and Mr. Reynolds' in January. Mrs. Reynolds' little girl Laura and Mrs. Fisher's little dot Kitty were also born on the same day in July.

—Rehearsals of Evangeline were begun on Monday at the Bijou Opera House, and will be continued daily until the opening night, Oct. 5. Among the people who have been engaged for the representation are John A. Mackay, Fay Templeton, Irene Verona, Edwin S. Tarr, George S. Schiller, Mollie Fuller, Josie Hall, James S. Maffit and forty others. Ten new musical numbers have been written for the burlesque, as well as a grand Amazonian march, which will be taken part in by twenty young ladies in most magnificent costumes. Six song-and-dance men have been engaged especially to represent the Six Miserable Ruffians in the play, and also new scenes have been painted expressly for the representation by Somer V. Emmons, formerly of the Madison Square Theatre, and Harley Merry.

—On Sunday, Oct. 4, a series of Sunday night concerts will begin at the Comedy Theatre, which it is intended shall be the event of the day during the season. They will be under the management of Messrs. J. W. Ryckman and Alexander Comstock, and the artists will be the principal choir singers of the city. Among the people already engaged is the New York Church Choir Quartette, which consists of George Hall, solo tenor, of Trinity Church; Mrs. Arthur C. Taylor, solo contralto, of St. George's; Miss L. B. Foster, solo soprano, of St. James, and George S. Demarest, solo basso, of the Holy Trinity of Brooklyn. Frank S. Clements, the organist, of Philadelphia, and Dora Wiley have also been secured. Zaulig's Comedy Theatre orchestra, augmented in numbers, will furnish the music for the concerts, which, it is intended, will last up to the middle of May.

—The Black Crook is playing this week to crowded houses at the Academy of Music, Baltimore. The ballet is entirely new, and consists of one hundred girls, headed by Mlle. De Rosa. The specialties consist of the [illegible] Parisian Musical Family, the [illegible] Brothers, the Martens Family and [illegible]. Around the World in Eighty Days will begin its season at the Boston Theatre next Monday night for two weeks. The grand ballet will be headed by Mlle. Labruyere, who is said to be the most beautiful dancer in Europe, and Mlle. Millon, who was last season with the [illegible] company. The dramatic company is strong and comprises Helen Tracy, Rose Wood, Louisa Allen, L. F. Spencer, Henry W. Mitchell, William Richardson, J. F. Peters, W. Bartholomew and A. H. Denham. There will be 300 people on the stage in some of the scenes.

BROOKLYN.

Received too late for Classification.

The Breadwinner was thoroughly advertised for the Grand this week. Nothing better in the way of scenic art has been displayed on the Grand Opera House stage in some time. The Foundling Asylum scene in the first act was something fine, and the applause when it was displayed was spontaneous and long continued. It is a work of art and worthy of Harley Merry's brush. The Breadwinner of the play is Pierre Bentley, who, through drink and neglect of work, compels his wife to put their child in the foundling asylum. It is almost taken thence by a trick for a Lady Gordon, whose own child is dead, though she does not yet know it. Dr. Herbert Lyndon does this to keep her mind easy, that he may marry her for her money. The mother secures a position with Lady Gordon and recognizes her child. Dr. Lyndon claims she is insane, and has her placed in an asylum. In the meantime her husband reforms and is ready to aid her. After her escape the Doctor thinks it best to have her killed, and hires it done by drowning in the Whirlpool. She is rescued by her husband. She returns to Lady Gordon's for her child, when she confronts Dr. Lyndon alone. An attempt is made by him to kill her, which is frustrated by the appearance of her husband, and Dr. Lyndon is then exposed and arrested, the play concluding at this point. As to the matter and manner of the play, it is a strong melodrama, after the style of the Hoop of Gold.

R. E. Graham is Larry O'Toole, an idle young [illegible]. He does not fully conceive the character, though he makes something of it. Joseph B. Gordon portrays the weak-willed, drunken husband, Pierre Bentley, who should be a breadwinner, but fails until the last, and is very careful in his acting. John F. Watson is a funny French valet with a good accent, though not always clear. Walter S. Sanford assumed Dr. Lyndon and presented a perfect villain. Miss Lodusky Young was in sympathy with her part and the audience from the first. She never ranted once, but was equal to every occasion. She was Nellie Bentley, wife of Pierre, on whom the burden of the play falls. As Lady Gordon, Edith Carr was effective, and Nellie Lingard was a sprightly Irish maid. The other characters were sustained by Henry G. Ross, William McCready, James Atkins, Owen Westford, D. W. Coleman, J. H. Hughes and Dora Everly.

One of the neatest and brightest of the modern style of comedy is John Howson's Putting on Style, presented here this week. It has scored a success at the Brooklyn. No man is more of a favorite in Brooklyn than John Howson, and he was warmly greeted Monday night. Running in the same vein as the Bunch of Keys and others of that ilk, Putting on Style is devoid of any horseplay such as crowds those plays. It is a society satire, picturing the sudden rise of a good-hearted grocer into the ranks of idle society, and who is urged into the maelstrom of fashion by an ambitious wife. John Howson is John Whidden, the retired grocer, and he assumes the part as a garment. It fits him perfectly. His disguise as a German violinist is quickly and well assumed, and his performance on the violin is something worthy of high praise. The grand septette Italiano in the third act is worth the whole play. Mr. Howson's support is excellent. Louise Lester as Mrs. Emanuel Gutterson was bright and sings finely, securing persistent encores for every selection. As Dr. Emanuel Gutterson, Charles Coote presented a character fully as laughable and original as the Doctor in We, Us & Co. Ed. Cameron, the Fred. Whidden, was a good singer and not a bad actor. In The Pownall, the coal dealer, Norman Campbell presented a good character sketch. N. S. Burnham showed ability in the dual character of Mons. Auguste, the French [illegible], and John L. Sullivan, the gladiator. Charles Lamb, [illegible] uate of the Kemble of Brooklyn, made much of a [illegible] part, as did W. H Harris and William [illegible] Maynard, Bessie Cameron and Carrie W[illegible]

PROVINCIAL.



BOSTON.

Love on Crutches, first given here last Spring by Augustin Daly's co., has been the attraction since Sept. 7 at the Boston Museum, where it has been given by the fine Museum stock co. Annie Clarke personated the misunderstood wife in an intelligent manner, though she made it more staid and dignified, maybe, and less romantic and gushing, than desirable. While Miss Clarke erred in this extreme, Blanche Thompson went too far the other way in the character of the young widow, the character in her hands being made girlish rather than gay with a widow's frivolity. I am not sure but the cast would have been improved if the two ladies had changed places. Mrs. Vincent, as the Doctor's wife, is scarcely as happy as usual. Charles Barron as Sydney Austin, and J. B. Mason as Guy Reverly, are simply capital, both realizing and acting the character finely, the latter especially doing some splendid quiet acting in the second act. W. F. Owen's Dr. Quattles is straightforward, without any of the subtlety that might be displayed so advantageously. Alfred Hudson has a thankless part as the newspaper man. This is a most unnatural, idiotic character as drawn by Mr. Daly. The idea of a reporter, in a fashionable drawing-room, taking out his notebook and pencil, and taking notes of conversation, is as insolent on the part of Mr. Daly as the act would be on the part of the reporter. If Mr. Daly had desired to do a neat bit of work, he might have made him make notes furtively on his cuffs, for instance. Mr. Hudson struggles ineffectually with the character, and makes a failure in the part—the first failure I remember ever to have seen him in. Louise Jordan does a neat bit of character acting in the part of the French maid. The piece is staged and dressed beautifully, and large houses have greeted it.

Dear Annie Pixley has been welcomed back to the Boston Theatre by houses which have steadily increased in size since the opening night, when the audience was large. The play is of course the same, the lively star singing her songs and performing her specialties with the same old grace and *chic*. The support is respectable.

Houses were crowded during the second week of Alone in London at the Park, standing-room only being the rule every night. It would have run a month or six weeks as well as a fortnight.

George S. Knight and his wife drew large houses at the Globe during the week, the standing-room only sign having been displayed on two evenings.

Reilly and Wood's Comedy and Specialty co., which appeared at the Howard Athenæum during the week, is one of the best organizations of the kind on the variety stage. Though Pat Reilly's "portrayal of the Irish character" is insufferably stupid, from the idiotic nature of the conversation projected, the show is an excellent one, aside from that. The grotesque dancing of the Yan Ying is wonderful; Florence Miller is pretty, with a passable voice, though amateurish in manners yet; the Herbert Brothers do some brilliant acrobatic work; the Wood Family are a splendid feature; and Ramza and Arno do some comic horizontal bar business that is laughable as well as excellent; while other features are likewise interesting.

Resume: Annie Pixley, as has been her invariable custom when in Boston, stops at Miss Fisher's, the famous Bulfinch Place theatrical retreat, the home of William Warren for years. Mr. Warren and Miss Fisher occupied a front seat at the Boston Theatre on the opening night of Miss Pixley's engagement. Henry E. Dixey was in Boston last Sunday on a flying visit, and took a look at the Hollis Street Theatre, where his triumph in Adonis will soon begin as far as Boston is concerned.—The new carpet on the floor of the Park Theatre is very pretty.—The *Sunday Times* says: "Would that the gentlemen who go in admission tickets might refrain from using tobacco while in the theatre, or at least from expectorating on the floor." The gentlemen do refrain, Mr. *Times*. The fellows are the ones who spit on the floor, and a policeman's hand on the collar should teach them better.—Among the people already secured by Ad. Neuendorff for the Bijou Theatre are Jannuschowsky, Rosalba Beecher, Emma Tuttle, W. H. Fessenden, Walter Pelham and Signor Broccolini.—Lawrence Barrett's family will live at the Hotel Vendome the coming winter.—Manager E. H. Hastings, of the Bijou Theatre, has returned to Boston from his Summer home at Walpole, N. H., and is busy making preparations for the opening of the preliminary season, 21st, with A Tin Soldier.—John Gilbert's engagement at the Boston Museum will begin Oct. 5, when several of the standard English comedies will be given.—Manager Lothrop's staff at the Windsor Theatre will include Charles Burnham, assistant manager; Harry McCluskey, treasurer; William MacAvoy, stage manager, and C. F. Harmon, advertising agent. The theatre has been repainted and refitted throughout and many conveniences added.—The American School of Opera will give its Boston performances at the Boston Theatre, contracts to that effect having been signed with Manager Tompkins on Friday.—A Sullivan night will be the Wednesday feature of the promenade concerts, and a Meyerbeer night on Saturday. Director Neuendorff's benefit concert is announced to take place on Oct. 3, which will be the last of the concerts, the success of which has been wonderful, reflecting credit alike on Mr. Neuendorff and C. E. Ellis, the manager.—Manager William Harris' father has been visiting him here the past week, and remarks confidentially that he thinks "Billy is getting on." He surely has been remarkably successful, and his success adds to his good nature. He stood in the box-office when I passed in last week, stopping to say to Gallagher that I would go up stairs and see the show if he had a seat there for me. "All our seats are up stairs," remarked Harris, with a twinkle of his eye. "There are no seats down stairs, you know." The fact is I did not know. How should I know that there were no seats down stairs where they were bottling ginger ale and sich. He didn't ask me down to see. But may be he intends to send a dozen around to the office.—E. E. Zimmerman, who is manager of the James O'Neill Monte Cristo co., is one of the most popular men in the profession with press and public.—I met a young Spaniard from Porto Rico, now residing in Boston, a day or two ago, who has just returned from spending ten days in New York, and I incidentally asked him if he visited any of the theatres in New York while there? "Oh, yes!" he said. "I go five times to Fift Avenoo to see Mikaoo." He said he tried to go somewhere else two or three nights, but could not get by the box-office of the Fifth Avenue without stopping in and buying his tickets. This is a pretty good test of the popularity of the opera. Generally the Spaniards, Italians and Frenchmen are disposed to be more clannish and see little in English opera. Blanche Thompson will create the character of Featherbrain in this country when the play is given at the Boston Museum next week.

ST. LOUIS.

Olympic Theatre (Pat Short, manager): Evans and Hoey, in their bright comedy-farce, A Parlor Match, aroused a brilliant fire of enthusiasm the past week the business having been uniformly big throughout. Nellie Page, of local fame as a vocal artiste, did excellent soubrette business. Harry Lacy in Satan's Dairy, 13th.

Pope's Theatre (Charles Pope, manager): The Adah Richmond Burlesque co. played to poor business all week.

Standard Theatre (W. H. Smith, manager): Dan Sully's Capital Prize did an excellent week's business. Harry Moore, the comedian, was well received, and did his work in the leading character finely. The Olympia Quartette rendered some exceptionally good vocal selections. Pauline Markham follows in Dolly's Luck, 13th.

Grand Opera House (John W. Norton, manager): The magnificent new palatial thespian temple threw open its doors to the public 14th with Nat Goodwin in The Skating Rink. The new house is a model of the modern theatre, being of superb proportions, and of unique design. The management of the interior is simply perfect and the auditorium is handsomely equipped. The appointments are far superior to the old theatre, out of whose ashes, Phœnix-like, the present structure towers, and no more beautiful theatrical temple can be seen in the West. The curtain is of a Moorish design and is strikingly rich and ornate in color. The only extra feature attending the opening was a recitation by Professor McDowell, entitled "Home Again," written by Thomas E. Garrett, author of "The Masque of the Muses." Slavin, McNish and Johnson's Minstrels follows 20th.

People's Theatre (W. C. Mitchell, manager): The regular season opened 13th, with the Rial-Bigger-Marion comb. in Love and Reason. It is a dramatization of Called Back.

The Casino (George McManus, manager): This is the representative variety theatre of St. Louis, and the entertainments presented are always attractive in their diversity of vaudeville talents. On the 13th the Annie Hart Vaudeville comb. began a week's engagement. In the comb. are Annie Hart and George Beauchamp, vocalists, Ed. Sheehan and Ada Holmes in character sketches, and Hattie Price, Charles May, Amy Lemoine and others.

Around the Clock: Broadway and Treyser's Dime Museum has a number of excellent specialties.—The Siege of Paris is drawing finely. It is a beautiful historical subject and is full of interest.—Minnie Maddern, who was booked to follow Harry Lacy at the Olympic, will not appear till later in the season, and Myra Goodwin will fill this date.—The leading man of the Irene Tracy Dramatic co., Porter J. White, is a bright young actor, who has had excellent training, and is a gifted elocutionist. He is the son of one of St. Louis' most honored citizens, Mr. Peter White, the noted builder. The company includes Fanny Hooker and Nellie Hard, and the repertoire will encompass Ingomar, Lost in London, Lady of Lyons, Sea of Ice, etc.

PHILADELPHIA.

The Arch Street Theatre opened 7th with an excellent performance of Sheridan's time-honored comedy, The Rivals. Mrs. John Drew seems to have discovered a fountain of youth which forever preserves her wonderful power and charm. Her Mrs. Malaprop is a creation that is simply perfect. Her grace and easy dignity, her pure elocution and happy unconsciousness of self, render her a worthy study for the younger members of the profession. The audience testified its regard by the closest attention and most liberal applause. The support rendered was in every respect worthy. C. Leslie Allen's Sir Anthony was carefully studied and rendered with much of the old-school spirit. B. R. Graham was an easy and decidedly pleasing Captain Absolute, and Viola Allen a pretty and interesting Lydia. Ed. Lamb as Fighting Bob showed that he had carefully studied Mr. Jefferson, and in his make-up bore a striking resemblance to that gentlemen. If this course lacked the charm of originality, it was at least a good study from an excellent model. The other parts were in good hands.

The revival of the well-worn extravaganza, The Field of the Cloth of Gold, at the Chestnut Street Theatre, cannot be called a phenomenal success, although it was put upon the stage in handsome style. The costumes were very showy, but I am sorry to say that absolute praise can go but little farther. The dialogue is tiresome and some of the puns decrepit from old age. Topsy Venn sang and acted with spirit, and both Harry Brown and J. W. Harris deserve praise for their efforts in a bad cause. They are fitted for better work. Emily Kean made a favorable impression and Anna Boyd looked and acted very well. The introduction of the boxing match was a tribute to the gods that might well have been omitted. The co. remains here another week.

Those who delight in the sensational drama had a good opportunity for enjoyment in the presentation this week at the Chestnut Street Opera House of James Bird Wilson's Lost. It has many elements of a good play, but still fails to reach that full distinction. Its plot is equal to most of its kind, although containing many improbabilities; still, we are used to those in melodramas. The mechanical effects in the fourth act, terminating with the rush of the avalanche, were novel and effective, and the climax of the act called forth hearty applause. The introduction of the troop of little children is a pleasing feature, and their school-song at the beginning of the third act is very pretty. Dore Davidson's creation of Chuff, a half-witted lad, is highly creditable. It is a nice, quiet bit of acting that is never overdrawn, and carries with it the sympathy of the audience. Ramie Austen, the heroine, seems a little amateurish yet, but gives promise of success in the emotional line. Mooney is a bad comedy part, besides which it is not the proper line of business for John E. Ince, who essayed it; so we have two excellent reasons why his performance fails to meet with more favor. The part would bear rewriting. The love-making nonsense in the last act between Marion and Mooney is sprung into the piece and might well be omitted. Guy Spangler has a most unthankful part in Sir Arthur Courtland, and played it fairly well; but I suggest to the author that while it is altogether possible for a woman to forgive a weak, contemptible scoundrel like Sir Arthur, an audience never will, and the sense of justice is by no means satisfied with the death of the villain, Lamberti Courtland. Elmer Grandin was a conventional villain, and of the rest of the cast it is not necessary to speak. The critics of the upper gallery were evidently well satisfied with the play, hissing the villian and cheering the hero with remarkable unanimity. This week Augustin Daly's co. with A Night Off.

Smith's Uncle Tom's Cabin has been turning people away at the National. At the New Central the week's performance and business have both been excellent. The Elliotts in their bicycle tournament, Kitty Wells the character and change artiste, Maggie Cline in her inimitable Irish songs, and Joe Hart the banjoist, with his budget of new jokes, are all deserving of special mention. Mr. Randolph has gathered a very strong co., and has much reason to be satisfied with his week here. The burlesque Mikado, which is given as an afterpiece, is improving nightly, and will be very funny when the players are better fitted into their parts. The coming week Reilly and Wood's Comedy and Specialty co. makes its appearance here with a strong attraction including the Herbert Brothers, the Wood Family, Pat Reilly and many others. Forepaugh's Theatre has kept up its crowds by presenting After Dark with a co. having King Hedley as its leader. The Argonauts of '49 will follow.

The New Temple Theatre, which opened 14th, with Sealed Instructions, was thrown open for inspection on Saturday night and was visited by many invited guests. As the MIRROR's flying correspondent was among the number, you doubtless have a description of the house.

The renovated Walnut Street Theatre was exhibited upon the same evening to a chosen few. I will send in my next a description of this now beautiful house. Mlle. Rhea opens the season, 14th.

CHICAGO.

The opening of Haverly's New Minstrel Theatre drew an immense audience, and everybody seemed to be pleased with the entertainment. Manager Haverly and his able assistant, W. J. Davis, were both kept busy receiving the congratulations of friends on the successful starting of the new house. The musical part of the programme was particularly bright and pleasing. The row of sixteen madrigal boys who joined in the chorus, and whose fresh young voices made a charming innovation on the usual first-part of minstrel shows, was received by the audience as a good thing, and the boys were frequently applauded. Of the solo numbers, the best were "Little Ah Sin," a Chinese refrain, by W. P. Sweatnam, who was on the Bones end; "The Lost Chord," by Franz Wetter, a bass solo by Sullivan that was the means of securing to Mr. Wetter three encores; and "Faded Orange Flowers," by Milton Thomas, a young Chicago singer, who has a sweet tenor voice of excellent range. The second part was good, consisting of John Hart in a comic act, Sweatnam in a monologue, after the style of Bob Slavin; Seamon and Turner and Baker and Jones in double act, and a farce in one act by Sweatnam. The houses have been large all the week, and the prospect is good for a successful season. J. H. Haverly was called for by the audience on the opening night, but he was too modest to appear. A weekly change of programme is to occur.

The second week of Clara Morris at the Chicago Opera House, while hardly up to the first week's business, was satisfactory in its results, good audiences being present at every performance. The plays presented were the same as the first week with the addition of Alixe at the Saturday matinee. Miss Morris was billed to appear in this play on Saturday night also, but was too fatigued with the week's work to attempt to act after the matinee. The co. appeared in the Rajah instead. Fair house. While praising Miss Morris for her superb acting in the emotional characters she appears in, the critics are inclined to doubt the propriety of the lady making an exhibition of her actual physical suffering, and some of them suggest her retirement while her reputation is so great. This week We, Us & Co., the burlesque farce in which Ezra Kendall made his professional reputation but which is now minus his comic powers to assist, will be the attraction, and on the 20th, Edwin Thorne's new drama Hearts and Handcuffs will be produced for first time in America.

The Columbia Theatre did a satisfactory business with Siberia, one of the best of Campbell's dramas. George R. Parks as Nicolai, Emma Vaders as Sara, and John Parry as Portoff—the latter a small part—did the most artistic acting. This week the military drama by C. T. Dazey, For a Brother's Life, which Manager Hill has purchased. The leading part is in the hands of Newton Gotthold, a capital actor. Everything has been done by Mr. Hill to make it a success. W. E. Sheridan, 20th.

The Corner Grocery is a comedy that appeals to an entirely different class of patrons than the Grand has been accustomed to, but it has drawn good houses all the week. Dan Sully as Daddy Nolan is artistic in most of his work, but the star of the piece is Master Malvey, who does the bad boy in the play. He does it so well, easily, and naturally, that the type he represents is recognized by most people in the house, and he is applauded accordingly. This week McNish, Johnson and Slavin's Minstrels.

John T. Raymond met with a favorable reception at Hooley's Theatre the past week in his comedy For Congress, a piece that has been seen here several times. In it Mr. Raymond has a congenial part, but not one of any remarkable merit. The actor is John T. Raymond in all he does, and cannot shake off Colonel Sellers' peculiarities. In fact, Sellers and Raymond are one and the same, and the parts written for the actor give him no chance to get rid of himself and sink his personality in that of a new and original character. This week M. B. Curtis in Sam'l of Posen. Bunch of Keys co. 20th.

Den Thompson has appeared at McVicker's Theatre in his refreshing picture of New England life and honesty, Josh Whitcomb, to large and appreciative audiences. The same attraction can be seen this week, and as the State Fair opens 13th, which is the signal for a vast influx of country visitors, it is certain the theatres will do a large business. Lotta in her latest success, Mlle. Nitouche 21st.

The Stranglers of Paris drew crowds to the People's Theatre, where the play made a great hit. Newton Beers as Jagon was the feature of the large cast. This week, the Adah Richmond Opera Bouffe co.; Kentuck co., 21st.

Fair-sized audiences patronized the Academy last week, where the sensational drama, New York, was presented by a mediocre co. This week, The World.

Robert McWade, in Rip Van Winkle, did not make a very great artistic success at the Standard. His performance is clever, and but for a standard having been established in the representation of this drama by Joseph Jefferson, would get more credit than he is apt to secure for his careful work in the last two acts. This week, the Thompson Opera co. in The Mikado, with Franc D. Hall as Yum-Yum and A. W. F. MacCollin as Ko-ko. Philip Branson is also in the cast. Catherine Lewis in Gladys, 20th.

The Olympic will offer its patrons a taste of high-class drama with an unknown co. this week. Moths is announced, with Helen Adell as the star.

The Chicago Museum re-opened on Saturday night. Goodwin's Own Opera co. appeared in La Fille de Mme. Angot, and was well received.

The Milliken Operatic Comedy co. had a successful week at the Criterion, Madeleine Lucette making a most favorable impression. This week Niniche for the first time in this city.

SAN FRANCISCO.

SEPT. 8.

The week just ending has resulted in no profit worth mentioning to any of our managers. Haverly's Minstrels, at the Baldwin, played their lightest week of this engagement. Pique drew fairly well at the California. M. B. Curtis attracted moderately good houses at the Bush. Undine did a handsome business at the Grand, while the Tivoli, with Faust and the new song-bird, Sordelli, was most likely the best patronized of any. The annual exposition of the Mechanic's Institute, at the Pavilion, is now entering upon the third week, with two more to follow, which will of course detract more or less from theatres, their matinees in particular.

In His Power opened at the Baldwin to a brilliant audience, and a splendid sale for all the week. This inaugurates Mr. Hayman's Fall season, and as this is the only comb. now playing here, good results will follow, the season being but for two weeks. Judging from the enthusiastic reception extended, it goes without saying that the co. are not strangers to our people. As time and space forbid my going into detail, it may be briefly said that Mr. Buckley as Hastings, and Dora Goldthwaite as Marie, created the most favorable impressions. Besides the players, there are two others in my mind who are largely instrumental, as to the auspiciousness of this opening, viz.: Robert M. Eberle, acting manager of the Baldwin, for the great excellence in which this attraction is staged; and Fred. McCloy, acting manager of Louis Aldrich, for the thoroughly quiet but effective manner in which his star and his play have been billed and advertised.

Haverly's Minstrels appeared to as large an audience as the Bush Street Theatre will hold last night, for the first time, thus beginning another 'Friscan season of four weeks, this time at popular prices.

Despite the attractions elsewhere the California was filled last night by as fashionable and critical an audience as is ever seen anywhere in the city. A Prisoner for Life has been industriously advertised. New and startling stage effects. Grand scenery by Mr. Mazzanovich, who was announced to make his first bow to our people through his work for this production. The public went, and is not sorry to-day, for all the California promises were fully kept. The mechanism and painting of the avalanche as it tears down, creating the terrible havoc of the second act, reflected the greatest credit to Rankin and Rial, as well as to its executors. The park and lodge of the De Boissy estate in the first act, the castle dungeon in the third, and the castle grand stair-case of the fifth act, are the perfection of art. McKee Rankin played the prisoner, Count de Valney, and Mrs. Rankin the daughter and dumb boy, and both sank themselves entirely in these characters. As the Countess de Valney, Isabel Morris again illustrated her capacity for meeting any requirement made of her. D. H. Harkins' General De Montreuil is good work for his ability, and his ability is good for the work. Jacques, the dumb idiot, was offered J. J. Wallace when this play was first brought out in New York; hence his fitness. C. B. Bishop was heartily smiled at as Larose, while Joseph Holland as old Louis XIV., Frank Wright, E. W. Thayer, Charles Ray, Jean Clara Walters, Helen Rand and Emma Marble had so little to do that I will say more of them at another time.

From Faust to Nanon is quite a jump, but the Krelling Brothers are good jumpers, and rarely alight short of the mark, although the mark is usually drawn by them as the discriminating line between loss and profit. If handsome scenery, catching music, pretty girls with costumes (which may be styled few but select) and the best orchestra in San Francisco, will draw, then the Tivoli people may reasonably expect to be visited by a large number of spectators this week. In the following cast will be seen the reappearance of Helen Dingeon and new voices in those of John Williams, W. F. Rochester, Wallace McCreery and Miss Phillips. Nanon Patin, Helen Dingeon; Ninon de l'Enclos, Kate Marchi; Madame de Maintenon, Emily Possazi; Countess Honliers, Lottie Walton; Madame de Frontenac, Tilly Valerga; King Louis XIV., John Williams; Marquis d'Aubigne, Wallace McCreery; Marquis de Marsillac, W. F. Rochester; Hector, R. D. Valerga; Abbe, H. W. Frillman; Bombardini, Mr. Williams; Gaston, Miss Phillips. While the performance was going on, another act occurred, which was not on the bill, nor within the knowledge of the audience. It appears that Manager Hayman assigned his Coast rights of Nanon and Mikado to New York Lawyer Leo Goldmark and Heinrich Conreid, who, with a deputy sheriff, entered the Tivoli armed with a temporary injunction. Being unable to find one of the Krelling Brothers, he proceeded towards the stage and was met by an angry usher, who ejected him from the building in language and manner more forcible than polite. Joseph Krelling says he purchased the libretto six months ago in Germany, purchased a score at a music-store here, and made his own translation and adaptation. He also says he will examine the bonds furnished by the prosecution, and if they are good he may drop the performance, and go back for large damages. Meantime Mr. Hayman will be home.

Rossini's grand opera, Cinderella, was repeated for Saturday's matinee at the Tivoli, before an audience of large proportions, by Director T. W. Echert's co. of miniature artists. Lottie Calsing, age 10, Cinderella; Fredrika Stockmeyer, 13, Clorinda; Maudie Stuhr, 7, Fairy Queen; Miss Alma, 12, the Prince, and Stella May, 7, as Pedro, are among those who deserve especial mention for their cleverness. Next juvenile opera will be Olivette. Following Nanon by the Tivoli co. The Mikado is in preparation. Julius Hinrichs succeeds Gustav Hinrichs as leader of orchestra.

The opening of Deakin Brothers & Co.'s Japanese Exposition and Living Panorama—which I shall call hereafter "Dai Nippon Hakwrankai," its proper name—was attended by a crush of San Francisco's best people, with a fair sprinkling of the profession. Among the latter were Managers Charles Hall, E. D. Price, R. M. Aberle, Albert Pissos, Charles MacGeachy; Fred McCloy, Bob Woodward, Fred Wright. Upon entering you are received by a genuine Japanese Prince, after which one observes the decorations, hangings and general construction to be of the same order peculiar to these people. On either side of the village are numerous compartments, each occupied by one or more of the industrious race busily engaged upon the work in hand, consisting of bronze working, satsuma decorators, pottery makers and painters, embroiderers of panel decorations and expensive articles of wearing apparel and household ornaments etc., etc., etc. Upon a rear elevation is built a *fac simile* of the sacred tea-house, where the tea is served gratuitously by six pretty Japanese girls, one of whom is a princess of royal blood. Here one must observe the holiness of his surroundings, and take his little cup kneeling or commit a grave offence. Some of our swell young gentlemen fall into harness as naturally as though they were accustomed to it, and think it howlingly delightful to kneel before a Japanese princess. Especially as she is young and beautiful. The next object of interest is the Temple which one ascends by interior winding stairs, and when on top, comes to view a panorama of their holy mountain, their idols, sacred island, relic bridges, places of worship, rivers, lakes and so on. No one is more pleased with this success than I, for the industry, natural capacity and enterprise of those in charge have greatly attracted me.

Undine attracted large revenue to the coin receptacle of Manager John A. Stevens at the Grand all last week. Why shouldn't it be so? For this gentleman played a daring game of outlay in attempting so much, and it ought to win.

The attendance upon the panorama "Battle of Waterloo" continues good. A mounted sword contest between Capt. Leo Garton, of the Seventh French Lancers, and Duncan C. Ross, was the principal attraction at Woodward's Garden Saturday and Sunday.

The child prodigy, Josie, Jennie Moore, the rifle-shot, and W. B. Kennedy are new people at the Fountain.

Manager Gustav Walter is doing the right thing at the correct time to make the Wigwam popular. His new faces this week are Emma Middleton and Mamie Dampiere.

Le Supplice d'un Homme, a vaudeville in three acts by Lambert Thibout and Eugene Grange, will be brought out by Manager Paul Juignet Sunday night, 13th, at the Standard Theatre, by his own co., which inaugurates the new season of French comedy.

Items: Charley Reed demonstrated his aptitude at repartee to me the other day, when I met him and Mr. Haverly. The latter remarked that Charley was assured of a great future, at which point Charley spoke up, saying: "Yes, Max, but please observe that I have a present—I have Colonel Haverly."—A country gilly paid five dollars for a season ticket to the Pavilion Exposition, and presented it at the Grand for admission to Undine, and wanted to knock the whole house silly because Joe Corcoran and Frank Hooge wouldn't take away the ticket and let him enter.—Manager C. W. Cornelius is said to have already engaged his minstrel co. for the Standard, to open Oct. 1. He left the other day for Chicago to complete arrangements.—It is stated here that Manager Al. Hayman pays D'Oyly Carte six instead of five per cent. of gross receipts for the exclusive privilege of producing The Mikado, and should said receipts reach over $7,000 in a week, an additional four per cent. goes to Carte, Mr. Hayman to furnish the costumes.—I hear that Lewis Morrison and Al. Hayman are mad at each other, and won't play together again for a long time; that Mr. Morrison now has the right to May Blossom west of Denver, and is going to sue Mr. Hayman for breach of contract.—Florence Raynor has gone to join the Wallack co., which co. returns for a two weeks' season at Portland, then jumps to Omaha.—Esther Williams (Mrs. Joseph Corcoran) goes on East with the Castleton party.—Step by Step, a localized adaptation from the German by Franz Reinan, follows A Prisoner for Life at the California.—Manager E. D. Price has recovered from his recent illness.—Manager Jay Rial returns from New York with Dark Days, The Breadwinner and Jacques Noirtier, by Louis Nathal. Lewis Morrison and a local co. have been rehearsing our Boarding-House at the Standard, which will be produced this week at Bert Brothers' Oakland Theatre.—Enrico Campobello benefits 17th at Irving Hall.—A Musical Protection Union is again organized. President, V. Hoffmeier; secretary, Christ Smith; treasurer, Marcus Blum; board, R. Uhlig, G. Dewey, G. Walters, P. Johannsen, A. Wetterman, A. H. Beck, L. Hoemier and Theodore Eisenfeldt.—The Barracole "Santa Barbara," composed by Joseph D. Redding and performed by Mutlay last night at the California, made quite a pleasing feature of the performance.—W. W. Randall's announcement of his contemplated booking agency in New York is out here by circular, and his friends wish him well.—Haverly's Minstrels have a band chariot out this week for parade purposes.—Sam Thall will go in advance of the Grismer-Davis co. and Lewis Morganstern as manager. If Jeffreys Lewis is sufficiently recovered, which now seems doubtful, she will appear as leading lady with them during this (Fair) week at Sacramento.—Alfred Hayman has accepted the business department of the Baldwin and Will Adams, late assistant treasurer at the Standard, goes to the Grand business department.

CINCINNATI. 19

Lizzie Evans, in Florette, opened her engagement at Havlin's, 6th, and is credited with having attracted the largest Sunday attendance ever known in the Bijou. The Culprit Fay and Fogg's Ferry were presented later in the week. Miss Evans' work denotes constant improvement, and her support, more especially at the hands of Henry Scharf, Steve Corey and Tillie Shields, was thoroughly satisfactory. A souvenir matinee was given, 8th, when cabinet photos of Miss Evans were distributed among the ladies. This week, Ivy Leaf, followed 20th by Dore Davidson in Lost; 27th, Roland Reed.

Virginia, at Heuck's, filled out the week under a serious disadvantage, the unexplained absence of Manager Shackford, together with the fact that the majority of the co. were almost entirely unacquainted with the roles hastily assigned them, militated seriously against the success of the week. Lillian Greer, who assumed the part of Virginia at a few hours notice, acquitted herself creditably in the rather arduous part. W. H. Seymour and Alice Gaillard, respectively as Nubbles and Lady Magnolia, are deserving of notice as doing the brunt of the week's work. This week, Frederick Bryton in Jack o' Diamonds, followed, 20th, by M. B. Curtis; 28th, Clara Morris.

Tony Pastor is a prime favorite in Cincinnati, and while his present troupe is by no means as strong as past season's comb., his engagement at the Grand, which closed 12th, was in every respect successful. Hilda Thomas' rendition of "Sally in our Alley," brought down the house, while the Kernells (Harry and John) and the American Four came in for considerable applause. Harry Watson's turn is neither novel nor attractive, and should be relegated to the shelf. Watson, they say, is like Billy Kersands, in requiring years to learn—once learned, never forgotton, and hence his penchant for the unique. This week, Kelly and Ryan; We, Us & Co. 20th; Bunch of Keys, 27th.

At the People's, the Metropolitan Comedy co. furnished a really clever vaudeville show, and closed a very successful week 12th. This week, Flora Moore in A Drummer in Petticoats; followed 20th by Ida Siddons' Female Minstrels; 27th, George Murphy's Specialty comb.

Run In: R. L. Britton, formerly treasurer of Harris' Museum, has removed to Baltimore, where he will reside permanently.—George W. Heath, in advance of the Kelly and Ryan comb., put in an appearance, 7th.—John Havlin is in receipt of a telegram from Louise Balfe, wherein the little artiste announces that her new play is completed.—Billy Owens, formerly on the *News-Journal* staff, and more latterly with Manager Harris in the capacity of press agent, has been engaged as lecturer for the Battle of Sedan, and is filling the bill satisfactorily.—Con T. Murphy, the well-known dramatic author, was in the city during the past week.—Manager James E. Fennessy is not in the best of health, but does not allow the business interests of Heuck's to suffer in consequence.—Uncle Tom's Cabin, with Kate Partington as Topsy, is the current week's attraction at Harris' Museum.—Ethel Tucker's Queena, at Robinson's past week, captured the amusement public, and was a vast improvement on the impersonation of same part by Grace Hawthorne, seen last season at Havlin's.—Our theatres are now all open, and the dramatic season is fairly under way.

BALTIMORE.

The houses at the Academy of Music last week were larger and more enthusiastic than usual. La Fille de Madame Angot seems to have caught on, in some respects it is one of the best productions in the co.'s repertoire, though in other respects very faulty. Why Jeannie Winston should have taken the part of Clairette it is hard to understand, for the music is not at all in her voice, and it is one of those female characters in which she is seen to disadvantage. Louise Searle, too, was miscast. Her Mlle. Lange, though good, was not up to her usual mark. She was handicapped with a part not suited to her. Ange Pitou was very well done by George Appleby. The comedians gave the performance plenty of vim and breeze. Vincent Hogan has sung nothing this Summer so well as Pomponnet's song to Mlle. Lange, "She is So Innocent." On Wednesday night Maritana will be given, with Jeannie Winston as Don Cæsar. On Saturday and the first two nights of next week, George Appleby will sing Don Cæsar.

Ford's Opera House opened on Monday night with the Black Crook to a fair house, with Mlle. De Rosa as premiere danseuse. Next week, The Mikado will return.

Ada Gray's engagement at the Holliday Street Theatre was fairly successful, and the houses last week were both good-sized and appreciative. The Romany Rye opened on Monday night and will be followed next week by Peck's Bad Boy.

Business at Harris' Masonic Temple Museum still continues big, and the week of minstrelsy just closed was a repetition of the opening week's packed audiences. Katherine Rogers began a short engagement in Claire and the Forgemaster on Monday afternoon to a big house. Next attraction, Ethel Tucker.

Goldie, Steel and Sallie St. Clair's comb. is the attraction billed at Renan's this week, and Frank Frayne is playing Si Slocum at the Front Street Theatre and will be followed on Monday next by Hoop of Gold.

Items: As nothing more has been heard of the injunction which E. D. Tannehill threatened to serve on E. M. Castine, the manager of The Widder co., it is reasonable to suppose that he has concluded to drop the matter.—During a performance of The Widder, the friends of James Reily, who plays the title role, presented him with a handsome gold Elk badge.—Mr. and Mrs. P. Harris arrived in the city last week. They will make Baltimore their home in the future.

ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannebaum, manager): McIntyre and Heath's Minstrels opened our season to large and well-pleased audience 8th.

Items: James McManus, for many years connected with the Montgomery Theatre while under the management of Prof. McDonald, and for several years doorkeeper at McDonald's Opera House, has been very ill and confined to his house for several weeks. He is out again and gradually improving.—Manager Tannebaum is still in New York. His courteous, popular and able assistant, R. F. Dickinson, has been on a visit to Eastern cities and only returned last week.—The crop will turn out much better than was expected several weeks ago. Our city is on a big boom. Population is increasing rapidly. Real estate is advancing and our business season has opened.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Our season opened with McIntyre and Heath's Minstrels, 9th, to a crowded house. The audience was so large that many were refused admittance and had their money refunded. The entertainment was excellent in many respects, and was heartily enjoyed by the large audience.

Personal; Manager F. P. O'Brien has returned from an extended trip to New York, where he has been during the past few months, in the interest of the Opera House. He promises us the best line of attractions of any city in the South. Mr. O'Brien has been the recipient of a hearty welcome from his many friends, all of whom note his improved appearance and extend to him their best wishes.

COLORADO.

DENVER.

George C. Miln opened his week 7th at the Tabor with Richelieu. Tuesday, Hamlet; Wednesday, Fool's Revenge; Thursday, Othello; Friday, Hamlet; Saturday matinee, Othello; Saturday night, Macbeth. Good houses ruled and displayed much friendliness toward the star. Rag Baby week of 14th; Lawrence Barrett, 21st; Oct. 5, Joseph Murphy; 12th, Broad Opera co.; 19th, Myra Goodwin,

The new programme for the Tabor, called *The Play*, made its first appearance 7th and made a most favorable impression.

California Hall is still closed and the members of the orchestra are wending their way Eastward as fast as possible.

The minstrels (Kersands') remained over Sunday night, 6th, and gave a performance at the Academy, mainly consisting of singing.

There is trouble between Mr. Miln and his manager, Charles Benton. This is what the *Tribune-Republican* has to say of the matter: "Mr. Miln has become dissatisfied with his manager, whom he complains has been conducting affairs too extravagantly. At Sedalia, Mo., he gave Mr. Benton, who was interested in the co., notice that their relations were dissolved, but Mr. Benton claimed a copartnership existing between them, and would not let go of the managerial reins. Mr. Benton claimed that articles of copartnership for a term of three years were in existence. The co. stood by Mr. Miln and signed a protest against playing any longer under Benton's management. At Sedalia and Lawrence the star and co. played and took the receipts. At Atchison, the local manager, Mr. Crawford, had made a contract with Benton, and rather than have a 'scene' Mr. Miln decided to play. Mr. Benton, in reply to questions regarding the trouble between himself and the star, said that he had no open trouble with Mr. Miln. He had made a contract, which he showed to the reporter, for three years from April last, to manage Mr. Miln's professional business. 'I thought,' said Mr. Benton, 'that if he got well advertised now, even if he did a small business this season, a good advertising would help make business good for next season, as my experience told me is often the case. So I employed six agents, and Mr. Miln has been boomed as man was never boomed before. We started out from New York on the 17th of August, during hot weather, and when the wealthier class of people were away from the cities. I suppose that was the reason why business was light at the start. It was not bad, but it was not as good as I had expected, and I suppose that Mr. Miln was disappointed. Then three nights in succession, while in Michigan the receipts at the box-office were attached for last season's debts, and in each case I had the matter fixed up through my personal efforts. When we got to Kansas Mr. Miln demanded money between the first and second acts on two or three occasions, and I insisted upon being recognized, as I had made the contracts.'

"And at Atchison," put in Mrs. Benton, "where they said I made a holy show of myself, I did make a speech. Mr. Miln came before the curtain and made a speech, and I was standing by the side of the editor of the *Champion*, and I told him I wished to reply, and he said he would introduce me to the audience. He did so, and I told the audience the other side of the story, and I don't think I used any improper or unladylike language."

In reply to an interrogatory as to his future intentions, Mr. Benton replied that he preferred not to say. He had the contract for three years, and he had obtained $2,000 worth of printing upon the strength of his personal credit, and he thought that law ought to be on his side.

The Brittle Silver Opera co. is no more. Its career had hardly begun before it ended. Colossal rows among the chief participants, combined with the sudden departure for the East of both manager and treasurer, was too much for the courageous co. to stand. I say courageous, because it did require courage to ask the people to come and see it. It is said no salaries have been paid. Manager McCourt says he is not out on the venture, as he secured the $900 due the house on Monday night.

Florence Molinelli goes into lengthy discussion with her critics in the *News* relative to the correct pronunciation of the word Romeo. Miln plays the circuit and then returns East.

J. Duke Murray is here in the interest of Milton Nobles, who follows Kate Claxton at the Academy 18th and 19th. Love and Law will be the bill.

Miln has two leading ladies, Lillian Billings and Adele Payn. Miss Billings plays such characters as Julia and Desdemona; Miss Payn Ophelia and Lady Macbeth.

Louis Aldrich sends the following letter to the *Times* relative to the *News* attacks: "The *News* of Sunday, which I have just read on the cars en route to San Francisco, I see again indulges, in its amusement column, in its habit of calling names. With its so-called fight with Mr. McCloy I have nothing to do. Mr. McCloy has been in Frank W. Sanger's employment for three years. Mr. Sanger is a partner of mine for the dramatic season now just beginning in the plays of In His Power and My Partner. Mr. Sanger, having numerous other theatrical ventures, requiring his presence in New York, he has engaged Mr. McCloy for his acting manager to represent him with our party. And certainly McCloy's services in the past must have been very satisfactory to his employer or he would not send him in so responsible a position with us. But when the aforesaid talented (?) editor (whose principal argument seems to be to call names like 'liar' and 'perjurer') indulges in such assertions as 'Mr. Aldrich leaves town with a depleted pocketbook,' 'Summer-snap actors,' 'tie-walkers,' etc.; the first bad name quoted, which he applies to others, could most certainly be applied to himself. As to the 'depleted pocketbook' he speaks of, I beg to refer him to the First National Bank of Denver, from which a draft (New York exchange) was purchased to send to Mr. Sanger for his share of the week's profits of the In His Power company's engagement in Denver. To the terms 'track, or tie-walkers,' and 'Summer snap actors,' no reply is necessary. The professional standing of the ladies and gentlemen connected with our co. is so well established that we can afford to pity the ignorance of the 'jay' editor who does not seem to know anything about prominent theatrical people.

LOUIS ALDRICH."

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The past week has been a good one for theatricals, the house being engaged every night but one with meritorious plays, and all doing big business. T. P. W. Minstrels opened the ball, 8th. James O'Neill, 9th, in his powerful play Monte Cristo with fair supporting co. Mr. O'Neill's fine conception of Edmond Dante and the Count was marked by close attention and frequent applause. Kiralfy Brothers' Around the World, 10th, 11th and 12th and matinee. This brilliant spectacle was well presented with a good co., and every detail of scenery, etc.

American Theatre: Morosco and Gardner's Specialty co. week of 7th to fair business. The co. is not up to the standard, and the management promise better attractions for the future. Diamond and Milton's co. is booked for week of 14th.

Allyn Hall: Ullie Ackerstrom who did a large business here last season is announced for week of 21st in popular plays.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Crossen's Banker's Daughter co. 8th. Ida Lewis as Lillian, supported by Harry Sinson as John Strebelow, and F. J. Crossen as G. Washington Phipps. The last-named was very amusing. Good house. A packed house and gala night 9th. The Kiralfys' Around the World in Eighty Days, with all its stage and scenic effects.

WATERBURY.

Opera House (Jean Jacques, manager): Rhea and her excellent co. appeared in A Dangerous Game, 8th. Both the comedy and the actress were well received by a very select audience. The T. P. W. Minstrels were greeted by a crowded house 12th.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Charvat's People's co. played to very large business all the week. Repertoire consisted of Pearl of Savoy, Leah, the Forsaken; Naramattah, Fanchon, and Annette, the Dancing-Girl. Ullie Akerstrom, the star of the co., is a great favorite, and Edwin Varney is a very capable and painstaking actor. This is a good, clean co., and their success is merited.

Item: Walter Thomas, of this city, is with the Bennett-Matlack co. in the West.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Crossen's Banker's Daughter co., 8th, opening the Fall season. Fine performance to good house. Gustavus Clarke, 21st, week, presenting Monte Cristo, Avalanche, New York After Dark, Two Orphans, Lancashire Lass, Peep o' Day. Rhea, 30th.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Thorne's Black Flag was presented Saturday evening to a small but appreciative audience.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Romany Rye was not particularly successful last week.

Ada Gray, this week, in East Lynne. Next week, Bartley Campbell's Clio.

Ford's Opera House (John T. Ford, manager): The "real" Mikado drew only fairly last week, and was not much liked by those who sat it out. George Denham as Ko-Ko was what he always is—George Denham. Alice May as Katisha made the best impression. "On account of the great success," it is continued this week. Kiralfys' Black Crook, 21st.

Ninth Street Opera House (Daniel Herzog, manager): Katherine Rogers drew good houses last week. This week, Beatrice Lieb and Arthur Moulton in Hoop of Gold. Next week, Hazel Kirke.

Items: Walter Dennis appeared Friday night at Albaugh's in his old part of Jack Hearne.—Nellie McCarter left for New York, Saturday, to begin rehearsals with McCaull's co. She is sadly missed, and we wish her success.

GEORGIA.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): McIntyre and Heath's Minstrels opened our season 7th with a very creditable performance to a full house.

ILLINOIS.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): A good-size audience greeted the Muggs' Landing co., 10th. Chicago Opera co. in Mikado, 2d; Flora Moore, 30th; Little's World, Oct. 2d.

ROCKFORD.

Opera House (C. C. Jones, manager): Nat C. Goodwin's Skating Rink co. played to large house, 8th, 9th, 10th and 11th. Fair week. Goodwin's imitations kept the house in a roar. There are some very clever people in the co. Daisy Murdock and James B. Radcliffe being among the best. The Fletcher Trio of fancy skaters were very fine. Major Newell, as the Rink Professor, does a fine clog on skates. Several new songs were introduced, one by Daisy Murdock, entitled "Read the Answer in the Stars." Goodwin's character song "Since Maggie Learned to Skate" was well received.

GALESBURG.

Opera House (N. Brechwald, manager): The remodeling of this house is so near completed that the opening date is definitely announced for 25th, when The World will be presented by George O. Morris' co. Harrison and Gourlay's Skipped by the Light of the Moon will appear Oct. 1; Patti Rosa, 7th; Lester and Allen's Minstrels, 14th, The Reward comb., 24th; Tony Denier's co., 30th.

QUINCY.

Opera House (P. A. Marks, manager): Thoroughly renovated and presents a fine appearance. It was opened 8th by Baird's Minstrels. Fair audience.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Johnson Slavin and McNish's Minstrels, 8th, the first entertainment of the season, to standing-room only. This co. well merits its assumption of the term refined, besides being first-class in every feature. The jokes were either new or well disguised.

PEORIA.

Grand (Lem. H. Wiley, manager): McNish, Johnson and Slavin's Minstrels, 12th, to a packed house. New and entertaining.

BLOOMINGTON.

Muggs' Landing 9th, to good business. McNish, Johnson and Slavin's Minstrels, 11th, to packed house; many turned away unable to get seats or even standing-room. The show is a good one.

AURORA.

Opera House (Beaupre and Northam, managers): J. Z. Little's World played here for the third time, 8th. Good house. The co. and play again gave complete satisfaction.

IOWA.

CLINTON.

Davis' Opera House (E. M. Davis, manager): Little's World, 9th, to light business. Well-pleased audience.

Music Hall (Tate and Fluke, managers): Elroy's Comedy co. and Frank Cotton all last week to very moderate business at ten and twenty cents. Well selected line of pirated plays.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Hoyt's absurdity, A Rag Baby, was presented 8th by an excellent co., with the inimitable Frank Daniels at its head, to a splendid audience, which guffawed uproariously from beginning to end of the farce. Morris' Equine and Canine Paradox holds the boards during Fair week, beginning 14th.

Grimes Opera House: McFadden's Uncle Tom co. 16th and 17th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Rag Baby had a good house 9th, giving great satisfaction.

KEOKUK.

Keokuk Opera House: I. W. Baird's Minstrels, 5th.

Gibbons Opera House: Newell's Madison Square co. held the boards, week of 7th, to unusually large and well-pleased audiences. Prices ten and twenty cents.

Arena; Forepaugh's Circus drew a light crowd and a big rain-storm, 7th. Unable to give a performance in the evening on account of the heavy rain.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Sol Smith Russell in Felix McKusick, 2d, to the largest house of the season. A. R. Wilburs' Lyceum Theatre co., booked for week of 7th, failed to appear. Carpenter's Minstrels, 4th, to poor house. Their baggage was attached at Council Bluffs for a hotel bill, and then the co. disbanded. Patti Rosa booked for 28th.

WASHINGTON.

Everson's Opera House: The McKee Comedy co. opened the season, 7th, in The California Detective (very similar, however, to Milton Noble's Phœnix). The opening night receipts were very light.

Skating Rink: Being unable to secure a better place, the McGibeny Family Concert co. played at our rink, 7th, 8th. They gave a very nice entertainment, but owing to the disagreeable weather they had very light receipts.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Carpenter's Minstrels, 5th, to slim business. This troupe has but recently been organized, starting from their third stand. A clever lot of people. They also appeared at the Coliseum on the 7th, to remain a week or two rehearsing and strengthening their co.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Rag Baby co. appeared, 7th, to an overflowing house. The Blind Boone Concert co., 9th and 10th, to fair business. Gus Williams, 17th; Nat Goodwin, 18th.

DUBUQUE.

Opera House (Duncan and Waller, managers): C. D. Hildebrand gave two interesting lectures on "Prison Life" to fair audiences, 4th and 5th. Harrison's Art Illustrations began a five nights' engagement, 7th, to a fair-sized house.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Has been crowded at every performance of Felix McKusick by Sol Smith Russell's co. Very enjoyable entertainment.

Foster's Opera House (William Foster, manager): Jules Grau's Opera co. the attraction for first three nights of week. Very appreciative audiences. The Rag Baby co. played, 10th, to standing-room only and at a premium. Most comical play ever given at this house.

INDIANA.

INDIANAPOLIS.

At English's the week has been filled by Pauline Markham in Dolly's Luck. Little can be said of the play. In it Miss Markham takes the part of a flower-girl, and in the streets of New York is found by her grandfather. Incidental to the piece she sang several of her new songs, all of which were well received. Average houses only fair. At the Saturday matinee East Lynne was given by special request. For week of 14th, Grau Opera co. in Mikado, Queen's Lace Handkerchief and Chimes of Normany. Ivy Leaf, 21st, 22d, 23d, and probably followed by Catherine Lewis.

The Grand was open but one night during the week —the 8th—which was filled by the Barlow, Wilson and Rankin Minstrels. A big and fashionable audience greeted them. The co. has several very good black-face comedians, of whom Barlow, Wilson and Dougherty were the favorites. For 16th, Tony Pastor's co, and 17th, 18th and 19th, Capital Prize. Fantasma will fill last week of month (State Fair).

The opening of the renovated Museum was a great success. The comb. Across the Atlantic and a strong olio in the down-stairs theatre are drawing well. Week of 14th, Allison and Felch comb. in Princess La Trebizonde.

At the Zoo Edwin Browne has had a fair week with Good as Gold.

Elbow Shots: Mrs. Hollywood will take Little Dick and Baby Clara to England and organize a Cinderella co. there. The other Hollywoods will remain here and run Cinderella No. 2. She expects to start before Christmas.—A new stage entrance from the street has been added to English's, and it is a decided improvement. The box-office has been changed to a handsome little den, and Treasurer Dean is correspondingly happier.—Lambrecht and Bauman's Metropolitan Artists will be the attraction at the Zoo week of 14th. Drucie and Carrie Gilmore, daughters of the Zoo manager, are with this co.—Harry J. Clapham, who has been manager of the B. W. and R. Minstrels, was removed last week by the partners and succeeded by James D. Daniels, formerly the treasurer. The cause of the removal, as given by Danels, is that Clapham was not serving his employers, but working in the interest of other attractions to the great detriment of B. W. and R.—Van Amburgh's Circus showed here, 10th, on the Vandalia grounds at the half-price rate. The show was very fair and the attendance better. They claim to be the only show on the road that has made any money during this season.—On the day of the show here a crowd of gamins followed the Japanese acrobats and tantalized them with such cries as "rats!" etc. The typical Mongolian patience was exhausted and the crowd put to route. The Japanese were arrested and fined $15 for assault.—On Friday last several parties were speaking together regarding the Ransone Across the Atlantic show at the Museum. In the crowd was J. C. Ochiltree, editor of the *Herald*, and John W. Ransone, who, by-the-way, were unacquainted. Mr. Ochiltree remarked very vehemently regarding the inferiority of the play and the co. Ransone assisted the critic by guying him, which called for some original expressions from the editor. When the introduction was given such a surprised editor was never seen. The museum opened to nearly $600. Hallen and Hart, booked for an early date at the Zoo announce an original Japanese opera, My Card Oh! Dave H. Wheeler, ahead of Capital Prize, was here Friday and Saturday. P. G. Stoul, of the Kennedy Komedy Ko., was here contracting for new painting. John B. Doris is working this way and will, if possible, Winter his show here. Hazel Blake, who is with the Grau co., singing Katisha, in Mikado, is announced as "specially engaged from the 'Savory' Theatre, London." This is not so great a misnomer after all. She was in the stock co. at the Zoo here last season. A rumor has reached here of the probable disbandment of the Wilbur co. after the Evansville date. I do not credit it. Just before curtain rung up on Dolly's Luck at English's on Friday night Miss Markham received a cablegram from London announcing the death there of her mother. She carried her part throughout, however. Last Fall W. T. Carleton received here just before curtain a cablegram announcing death of his father in England.

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager): Muggs' Landing, 8th; large house. The audience gave evidence of much pleasure.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): McNish, Johnson and Slavin opened our season to a crowded house, 5th. Standing room at a premium. The entertainment was a novelty. The Wilbur Opera co. in The Mikado to moderate, select and appreciative audiences, 7th, 8th and 9th. Professor Bartholomew's Equine Paradox opened 14th for a week.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Bartholomew's Equine Paradox opened the season at this place, playing a week's engagement, commencing 7th, and it was a very auspicious opening. Fully 8,000 people attended the performances, which are wonderful exhibitions of the sagacity of the horse. The receipts were $2,600 and everybody was happy.

Item: The new variety theatre is a fixed fact. A large force of men are now working on it, and the contract calls for its completion by Oct. 15. F. J. Mack, formerly of Kansas City, will be the manager.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Our season was virtually opened 7th inst., by McNish, Johnson and Slavin's Minstrels. They were greeted by an overflowing house; standing-room only. Their singing was the weakest feature of an otherwise very satisfactory performance. McNish and Slavin created great applause in their specialties.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Season opened 11th by the Thompson Opera co. in The Mikado. The house was well filled. The engagement was a complete success. Rentfrow's Pathfinders, 18th.

WABASH.

Opera House (Alfred J. Harter, manager): Katie Putnam was here 9th, 10th, 11th and 12th, to large houses, giving the very best satisfaction. A different play each evening. On Saturday night Miss Putnam appeared in an entirely new comedy-drama, entitled La Petite Diable, which was presented in good style and was well received.

KANSAS.

PARSONS.

Edwards' Opera House (Lot L. Baird, manager): Osborne's Frivolities, a broken-down variety co. composed of three members, opened our season 5th to poor business. They disgusted the audiences, who gave them "Rats!" and "Chestnuts!" until the curtain rolled down.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): The Devil's Auction was presented 10th, 11th, 12th to crowded houses. The scenery was much finer than that of last season, and the audience was very enthusiastic. Louise Sylvester, 17th; Sol Smith Russell, 28th.

TOPEKA.

Grand Opera House (W. H. Rowles, manager): The Devil's Auction to good attendance, 7th, 8th, 9th, which would have been much larger but for the exceedingly bad weather. This popular spectacular piece seems to have lost none of its attractions. Miss Dempsey's "It's English, You Know" was an especial feature of each evening's performance.

Crawford's Opera House (L. M. Crawford, manager): Robert McWade, in his perennial and ever-pleasing Rip Van Winkle, 15th. Louise Sylvester is announced in Little Ferret for 25th and 26th.

Arena: A fresh and gaily decorated brigade of Forepaugh's advertising corps on horse and foot is busily engaged in additionally billing our city and surroundings for the advent of the great pageant, 16th.—From the character of the shows which we have already had this season, the Buckeye crop promises to be unusually large.—Who will be the first enterprising manager to give us The Mikado, Virginia and a few other novelties?

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Jack o' Diamonds, Frederick Bryton's new play, was the attraction week of 7th. The play is handicapped with a bad name. It creates the impression that it is of the dime novel, sensational order. It is really a coherent play, with not too much sensationalism, and is exceedingly well written. The characters are well drawn, and several of the situations dramatic in the extreme. The co. is made up of capable people. The piece was well put on, and while business was not good, Mr. Bryton has no cause to feel altogether dissatisfied with the week. Evans and Hoey in A Parlor Match, 14th; Rosenfeld's Mikado, 21st.

Masonic Temple Theatre (J. P. Whallen, manager): Tony Pastor, 14th; Bella Moore in A Mountain Pink, 17th.

Harris' Museum (P. Harris, proprietor): Owen Fawcett did a very large week's business in The Big Bonanza. The piece made a big hit here years ago. Fawcett has appeared in Louisville a number of times with Daly's travelling cos., and is a favorite. His Prof. Cawallader is as full of fun as formerly, and all the points of the successful comedy were brought out by the very fair supporting co. New Orleans Minstrels, 14th.

New Grand Theatre (J. P. Whallen, proprietor): Straight variety with a co. up to the standard of excellence already established at this house. The programme embraced a not startling first-part, followed by the Southern Quartette, Jessie Carroll, Luigi Del Oro, Spanish Troubadours and others, winding up with a farcical sketch after the usual pattern.

Items: A. L. Wilbur, of the Wilbur Opera co., was in the city 12th, the guest of a leading physician.—The Grand Central is doing a big business. A good specialty programme is offered. The house is conducted after the music-hall idea, and a large quantity of the Teutonic beverage is dispensed.—Doris' Circus is due here 27th.—Sidney Armstrong and T. J. Herndon, of Bryton's co., are favorites here. The former is a beautiful woman, and Herndon is remembered as a member of the stock at the old Louisville theatre.—It is settled that Manager Meffert, of last season's Masonic management, will stay, occupying the position of treasurer for the Whallens. S. H. Friedlander, his former associate, will probably manage the Opera House at Lexington, Ky.—W. H. Power's Ivy Leaf will follow The Mikado at Macauley's.—Jessie Carroll in her swinging dance has "caught on" at the Grand.—It is gratifying to the many friends of Selena Fetter to hear of her success in Robson and Crane's revival of The Comedy of Errors.—The lobby at Macauley's has been made still more attractive by the addition of several fine frames of recent photos of professionals.—The *Argus* contains a column interview with Buck McKinney, the veteran doorkeeper, in which appears much interesting talk of old-time theatres, actors, managers, etc.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): That popular comedian, Dan Maguinnis, occupied the house 9th and 10th, and produced his new play, Lord Tatters, from the pen of Charles Gayler, for the first time in this city. The synopsis of the piece is as follows: Sir Loftus O'Neill, an Irish patriot, becoming informed that he has been accused of treason, gives a grand dinner to his friends on the night of his intended secret departure for America. While dressing for the reception of his supposed friends, he is surprised by the officers of the law, armed with a warrant for his arrest. His faithful servant, Murphy, suggests an exchange of costumes to facilitate his escape, which is done, and he leaves with Murphy his court coat, in the lining of which is concealed his entire fortune, amounting to £100,000, in bank notes. O'Neill gets off safely. This incident has occurred prior to the action of the play, when Murphy enters in the character of a street ballad-singer, always wearing the coat in which the money is concealed, which has become old and tattered, and for which he has been given the cognomen of Lord Tatters during the ten years that have elapsed since the escape of O'Neill. Old Solomons, a Jew, derives his living from buying old court dresses for the sake of the gold lace thereon, and employs a second-hand clothes dealer by the name of Daddy Blake to obtain them. Murphy's sister, Norah, desiring to make him a birthday present, exchanges the tattered coat for a new one, and in an interview between Norah and Murphy, during which time Solomon is concealed in a clock in Murphy's room, he learns of the treasure in the coat. O'Neill, returning unexpectedly, comes for the money, and denounces Murphy when he learns of its loss. Murphy pledges himself to restore it and finally succeeds in doing so. An under plot of the love of Nora for Jerry, a nephew of old Blake, runs through the piece, and by the co-operation of Jerry the money is finally restored to O'Neill. The wife of old Blake, who is an ardent admirer of Lord Tatters, and a sympathizer of Jerry in his love for Norah contributes her efforts to the successful result and all ends happily. Although in a strange part, to which he has not yet thoroughly become acquainted, Mr. Maguinnis' natural talents for the title role are plainly pre-eminent, and his assumption of the character was easy and natural while his musical numbers are neatly rendered and received several encores. P. J. McCallum, a Portland boy, who has recently returned from a tour in Ireland as Conn, in the Shaughraun, as Solomons, was remarkably good, his dialect being perfect, and his characterization of the traditional Jew won much applause. Miss Remington as Norah was decidedly at home in her part, and her topical song "Irish, You Know," broke up the house. Mr. Hines played a cast-iron Jerry, and should be studied. The rest of the characters were well rendered, and although the plot of the piece is slight, the dialogue lacking brilliancy and the situations wanting in force, the wit is contageons and the piece in good hands ought to be a decided success. E. C. Swett, of this city is the manager and no effort will be spared to make it a go. Charles Hoyt has remodelled and improved his Tin Soldier since its production here last season, and has gathered together a co. of artists that cannot fail to make a big go of this roaring farce. The audiences present at the theatre 11th and 12th were large, appreciative and most generous in their applause. George W. Wilson as Canby the plumber, James T. Powers as Willie Steele, Rachel Booth as Carrie Story and Amy Ames as Violet were each and every one of them simply great while the balance of the cast was far above the average. George Wilson's topical song, "He Gets there Just the Same," was encored to the echo, and Jim Powers in his songs and dances brought down the whole house.

Taps: Joseph H. Keane has been doing a good business at the Bijou with Mrs. Partington and Rip Van Winkle.—Captain N. D. Gould entertained the Blanche Corelli troupe on board his crack yacht *Willie* during their engagement here—Mr. Rich (son of I. B. Rich, Esq.) of Boston has been in town for a few days preparatory to bringing the Howard Specialty co. next month. —Lewis and Bristol's Educated Equines are at the Bijou this week.—The tickets for the Stockbridge Course of 1885-86 went with a rush this morning and the list of twenty entertainments includes Theodore Thomas' Orchestra, Boston Ideal Opera co. and Boston Symphony Orchestra.

BANGOR.

Opera House (F. A. Gwen, manager): William Redmund and Mrs. Thomas Barry in Midnight Marriage, 9th, and Rank and Fame, 10th.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Zozo, 7th, 8th, 9th and 10th, had only fair houses, and would have done even a poorer business had it not been for the large number of bicycle boys in town. As it was, the "bi" boys gave most of the show each evening, much to the disgust of the performers on the stage. The scenery has lost none of its attractiveness, but the accompanying dialogue is too thin to keep an auditor's interest the two hours and a half.

Item: George H. Adams is a worker, night and day, and it is to his constant care and oversight that Zozo is enabled to make any success.

LYNN.

Music Hall (James F. Rock, manager): J. J. Dowling opened our regular season in Nobody's Claim to a packed house, 12th. Numbers were turned away unable to hang by the eyelids. During the Summer the Hall has undergone the much-needed improvement talked about so long. The proscenium arch is finished in cream and gilt, and is furnished with a new drapery of dark garnet baize, and an elegant new act-drop representing the canal scene at Venice. The dressing-rooms, always spacious, have been repainted and much improved, and several new sets of scenery are now being painted by the scenic artist, Charles L. Alley. The decorations in the front of the house are very fine, and under the light of two new chandeliers present a brilliant appearance. The seats have been newly painted and renumbered, and new carpets provided to correspond with the drapery curtain. A new gallery has also been furnished for the gods. The work is not yet finished, and a temporary stairway was provided for the people in attendance. The box-office will have a place at the main entrance, and Manager Rock is to have a private office in the new portion of the building. The lobby is finely decorated. Lynn may well feel proud of its new Hall.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Bennett C. Moulton set the town crazy week of 7th, and filled the house, standing-room and all, every night. The city was never before billed so thoroughly. A second co., similar to this one, under the management of Mr. Baker, will open at Ipswich, 14th, and if as successful as the one Mr. Moulton now has in charge, a few years will make both men very wealthy. I wish to thank Mr. Moulton for favors extended. He thinks THE MIRROR is doing a great work and has a bright future. Howorth's Double Show, 17th; Daly's Vacation, 18th.

MARLBORO.

Fairmount Opera House (F. M. Riley, manager): Our season opened by the Claire Scott co., 7th. It continued through the week, playing Lucretia Borgia, Galatea, Leah, Camille, As You Like It and The Child-Stealer. Miss Scott, who is a favorite here, was called before the curtain on Monday night at the close of the third act, and presented with an elegant floral horseshoe by a few of her many friends here. The house, which will seat 1,150, was full at every performance, and on Monday, Wednesday and Saturday evenings the manager was forced to stop selling tickets. Miss Scott, in Lucretia Borgia, Galatea, Leah and Camille, was several times called before the curtain. She was admirably supported by S. K. Coburn and a co. of unusual merit.

HOLYOKE.

Opera House (Chase Brothers, managers): Emma Thursby sang to a limited but delighted audience 7th. She was in charming voice. The absence of Marie Pardu, mezzo soprano, caused the programme to be materially changed, much to our disappointment. A more rare bit of piano playing has not been heard in the house than was furnished by Henrietta Maurer. She is a careful, composed and delightful artiste, and the frequent recalls evinced the popularity she had gained. James O'Neill as Monte Cristo 8th, filled the house, and the play, though seen here before, was well received. The Zozo co., 11th and 12th, played to good business, and the spectacular features were enthusiastically applauded Nothing approaching the gorgeous scenery, tableaux and varied effects has been so well put upon our stage. Everything worked smoothly, and the last, or transformation, scene surpassed all previous attempts here.

BROCKTON.

City Theatre (W. W. Cross, manager): J. B. Polk presented Mixed Pickles to a good audience, 9th.

People's Theatre (M. B. Sumner, manager): Sid C. France opened his regular season here, 10th, presenting Marked for Life and a very good olio. Business very large for three nights.

TAUNTON.

Music Hall (A. B. White, proprietor): W. J. Scanlan was greeted by a large and delighted audience on his first appearance here, 9th, in his new play, Schane-na-Lawn. The co., without exception, is first-class. Mr. Scanlan received double encores in all his songs. Crossen's Banker's Daughter, 18th; Gardiner's Zozo co., 25th; Carrie Swain, 29th, 30th, Oct. 1. The hall has undergone a thorough renovation during the Summer.

LOWELL.

Music Hall (W. D. Quimby, manager): Ten Nights in a Barroom did a good business, 12th. Annie Pixley, 30th.

Items: W. H. Southard, of this city, has joined Louden McCormack's '49 comb.—The Music Hall Bill Posting co. have bought out the Huntington Hall Bill Posting co., which gives the former the entire control of the city. W. D. Quimby (the genial manager of Music Hall) is in charge, and the boards have been put in excellent condition.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Our season opened, 10th, with C. H. Clark's co. in Ten Nights in a Barroom. Good business. Bennett and Moulton's Opera co., 17th, 18th, 19th.

Item: The firm of Noyes, Dodge and Noyes, local managers and bill-posters, has been dissolved. W. A. Noyes and co. will continue the business.

HAVERHILL.

Academy of Music (James F. West, manager): A large audience greeted W. J. Scanlan, 7th, and by repeated applause showed their appreciation of the star and his co. Nobody's Claim, 11th, drew a very large house, and caught the audience by storm. A very good band accompanies it. Howard Athenæum specialty co., 22d.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): J. B. Polk in Mixed Pickles 10th to a fair house. The play was written by Dr. T. H. Sayre, formerly of this city, and the plot is laid here, but is localized very little.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Joseph B. Polk had the week all to himself, but Mixed Pickles was served up only one night, 8th, to an audience somewhat limited in number. Mixed Pickles is the best comedy we have seen in a long while. Daly's Vacation, 19th; Kate Claxton, 21st; Zozo, 23d, 24th; Mlle. Rhea, 28th.

Dots: It will interest managers to know that the city is free from small-pox.—M. W. Skiff was here in advance of W. J. Scanlan the past week.—Daly Brothers have some handsome wall-paper up.—Will Bonny was usher at the Academy, but he is not now.—Will some one tell me where Billy Rice's Minstrels, under the management of T., P. and W. for the season of 1885-6, are?—Charles H. Smith dropped into town for a few hours one day the past week.—Hooper's Pilgrim Orchestra close their season on steamer *Pilgrim*, 19th, and return to the Academy 21st. Eugene Schmidt, the leader, will go to the Providence Opera House in the same capacity when it opens. Mr. Schmidt was presented with a gold-headed cane last Thursday night.—Prof. J. W. Churchill, the reader, and Kate Field, with her lecture, "The Mormon Monster," are attractions in the Baptist Temple lecture course this Fall.—James M. Johnson, the minstrel comedian, of this city, left a few days ago to join Carncross' Minstrels at Philadelphia. Seventy-five dollars a week and expenses, the contract reads.—"Deacon" Salsbury, editor of the *Herald* and *Advance*, has had a true bill for criminal libel found against him by the Grand Jury the past week.

WORCESTER.

Theatre (Charles Wilkinson, manager): A Tin Soldier, 7th and 8th, drew very good houses. The piece has been brushed up and improved. Mme. Rhea had fair houses, 9th and 10th, but not what she deserved. William Scanlan, 11th, 12th and matinee, to rather light business. J. B. Polk, in Mixed Pickles, 18th, 19th and matinee: C. H. Clarke, in Ten Nights in a Barroom, will be the attraction for 21st; Si Perkins' comb. has the date of 23d; Alice Harrison, in Hot Water, is booked for 24th; Carrie Swain for the 25th, 26th and matinee; Dalys' Vacation co. comes 28th, and Dan Maguinnis in Lord Tatters, 29th and 30th.

Items: The seats for the musical festival were sold at auction last week. The premiums reached $1,700. This is more than ever before.—The rink has closed doors for the season.—The Dime Museum (admission twenty cents) still holds out under canvas. About another week will freeze it out.—Mr. Bristol is in negotiation for a prominent business block to remove the Museum to.

FITCHBURG.

Opera House (F. A. Currier, manager): Tin Soldier, 9th; a very fair house. Co. good.

MICHIGAN.

DETROIT.

Whitney Grand Opera House (C. J. Whitney, proprietor): The Atkinson Comedy co. appeared the first half of the week in Peck's Bad Boy. The theatre fairly groaned with the roars of hilarity, and the play gave abundant satisfaction. The Bluff co., which finished the week did not arrive from Milwaukee till 8 o'clock Thursday evening, but by a considerable hustling managed to get to the front in time to connect in good season. Bluff is a good entertainment and was well received. A goodly attendance was on hand during all representations. The only feature that disappointed Detroiters was the ballet. It was not up to our expectations. The extravaganza in The Mikado was an interesting feature, and was well applauded. Thompson Oera co. in The Mikado 21st, week.

White's Grand Theatre (Charles O. White, manager): Burr Oaks was revived all the week, and was received by immense audiences. The scenic effects are not quite as extensive as they were last year, but the parts were taken with renewed vigor and work in perfect harmony. Sam Ryan was welcomed with pleasure by his old acquaintances, and Genevieve Rogers and Irene Worrell Holton were equally well received. The drama moved along in first-class style. Sydney Rosenfeld's Mikado will be given 14th, week.

Squibs: The Detroit opens on the 14th with Bunch of Keys.—George Wilson, of this city, is now Treasurer of the Hess Opera co.—Gus Williams is treated to jammed houses in his State tour.

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager): During the Summer vacation Manager Powers has brightened up the interior of his house by giving it a thorough renovating, repainting the woodwork, retouching the scenery and adding a new drop-curtain. Lotta opened the season on the 9th, and packed the house to the doors. Mlle. Nitouche was the bill, and it is needless to say that the "Dramatic Cocktail" played the title role with the same dash and abandon that has made her famous. We have never seen her to better advantage. The Japanese song in the second act was a marvel in make-up and execution. The co. is exceptionally good, including such people as C. H. Bradshaw, Frank Carlyle, J. H. Stuart and P. A. Anderson. Mr. Stuart's bass solo "Rhine Wine," was finely rendered and received two hearty encores. Gus Williams in his new play, Oh, What a Night! drew fairly, 10th, and judging from the amount of laughter it should be voted a success. John T. Raymond, 21st to 26th (Fair week).

Redmond's Grand Opera House (William H. Powers, manager): This theatre will open with Frederick Bock in Monte Cristo and Power of Money 14th, 15th, 16th and 17th, followed 19th by Tony Denier.

Smith's New Opera House (William B. Smith, manager): Formally opened on Monday evening, 7th. It has been built for variety entertainment, and I doubt if there are many houses of a like character in the country superior to it in architectural design and finish. The auditorium is 55x60 and seats 600 people, and the gallery 55x83, with a seating capacity of 500. The woodwork is finished in terra cotta with blue trimmings, while the walls and ceiling are elegantly frescoed. The seats are roomy and comfortable if not especially handsome, and the private boxes, twelve in number, are very pretty and cosy. The stage is 55x35 and well supplied with scenery and other necessary appurtenances. The curtain is the only feature not deserving credit it being altogether too dark while the execution is poor. Taken altogether, Mr. Smith has a very handsome little theatre, an ornament to our city and a credit to the variety profession. The opening co. included the Four Emeralds, Albion Brothers, Muranda and Maynard, Lew Tatum, George Ronaldo, Maggie Bursell, Lew Morton, Clarence Boyd and Hattie Myers. Good business is of course the rule.

Dots: The Seventeenth Annual Reunion of the Army of the Cumberland, which takes place here 16th and 17th, will insure good business.—Rentfrow's Jolly Pathfinders, after several weeks rehearsal in this city, have taken the road.—Buffalo Bill's Wild West exhibited 11th and 12th before large crowds.—Boyd Putnam's many friends here, while not surprised, are extremely gratified to hear of his success with the Rhea co. Trenton, N. J., and Bridgeport, Conn., papers speak in high terms of his work.—George W. Leonard, our city bill-poster, having opened a "theatrical mail-box," managers and agents of attractions will save bother and annoyance by calling there for their letters.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Tony Denier tried his Humpty Dumpty co. on the Jackson dog, 8th. The canine was scratched two or three times, but on the whole is in very fair condition. The pantomime is very fair, several features never before shown here eliciting some applause. Of the variety talent much might be said pro and con. A gentleman appearing in Charlie Diamond's specialty (his name did not appear on the programme) was very dizzy, as was the trained elephant, and Charles Schilling should be relegated to the dives from which he must have sprung (his act was really nasty). Revillo and his ledgerdemain were very fair, barring some chestnuts. The Goodrich Family, extracting music from pots, kettles and dishes were good, and so were the Leonhardt Brothers acrobats. Business very poor for the opening. Barlow, Wilson and Rankin's Minstrels (minus Rankin on the stage), 10th. Mr. R's appearance was made at the door only, when he assured me that he was as certain of teaching T. P. and W. a lesson as he was of taking his meals three times a day. The first part of the entertainment was very clean with the exception of one break by George Wilson. Milt Barlow introduced an improvised stanza relating to local affairs, which set the house wild. Barlow is the same as of old, but Wilson is getting monotonous. E. M. Hall's banjo is all right, but his mouth is all the other way. James Tierney and Charles Wayne do the strongest act ever shown here in a minstrel entertainment. Business small for this co., which generally draws $400 to $500 here. Servitude and Freedom; or, the Underground Railroad ran in on two days notice, 12th. People all colored. Talent—couldn't find any. Business—nothing.

Personal: Leigh Lynch and family are still in the city.—J. M. Ingraham representing Across the Atlantic is also here.—The new Assembly Hall will be opened 22d by Harry Webber for a season of five nights.—Monte Cristo, 17th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Gus Williams opened our season 8th in his new play, Oh, What a Night! One of the worst storms of the season, but nearly every seat was occupied. Barlow, Wilson and Rankin, 11th, had a crowded house.

Arena: Buffalo Bill and his cowboys and Indians drew large crowds to the Driving Park, 7th and 9th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Tony Denier's Humpty Dumpty 7th, to a very good house. Best of satisfaction. Siberia 22d. Mixed Pickles, Oct. 2.

Items: The Forrester's Opera House of Cadillac was destroyed by fire at 10 o'clock Monday night, 7th. It was insured for $5,500. This opera house was built about four years ago by a stock co. It was said to have cost upwards of $10,000. The fire started in the scenery, and it is supposed some one went there to sleep and threw down a cigar-stub. The house will undoubtedly be rebuilt. Most of the furniture was saved.

LANSING.

Opera House (M. J. Buck, manager): Saturday evening, 5th, Siberia. Fair house. Performance well received. Not a stick in the cast.

Arena: Buffalo Bill's Wild West Show exhibited at the Fair Grounds to a $2,000 audience afternoon of 12th.

Items: Claude Williams, who has been employed in the State Department for some months, has taken the road as advance for Charles T. Ellis' German Luck co., which opened 14th at the Athenæum, Boston.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The house has been occupied all the week by Lawrence Barrett and a fairly good co. in a varied bill of the legitimate. The fact that Barrett plays some things wonderfully well and that the bill was changed nightly, together with the enlivening influence of State Fair week, have combined to give him packed houses every night; and, singularly enough, it is a queerly made-up audience. The gods in the gallery are quite as numerous as at variety and minstrel shows, and seem to take delight in some of the star's fervent appeals, which, by the way, Mr. Barrett seems to direct very evidently to them for the purpose of catching their applause, while the more aristocratic theatre-goers in the parquet were represented by the best society our young city affords. Monday night Francesca da Rimini was splendidly given, and it is conceded that in his part of Lanciotto his severest critics can find the least to censure. Yorick's Love and David Garrick is a double bill which delights most of Barrett's audience, from the fact that it gives him an opportunity to display his intelligence and his brilliant way of acting better than any play in his repertoire, and there is hardly a situation to which he is unequal. Wednesday night brought together the most brilliant and numerous audience, and the prospect of seeing Richelieu brought many, while the mere fact that Barrett was then in fashion brought the majority, who are either not posted or cannot tell the satisfactory on the stage from the disappointing. For it is undeniably true that Barrett cannot play Richelieu, he understands it, and is successful in the subdued and easily wrought out dialogue; but the grandest and necessarily the most effective situations are above and beyond him. His Hamlet, as given Thursday evening, was pleasing. It was a carefully elaborated work, evidently the result of long study, and it is a rendition in which each time Mr. Barrett appears one sees new points to admire. Evidence enough that he is not standing still in his art. Julius Cæsar to-night (Friday) and Saturday two new pieces, The Wonder and The King's Pleasure, played as a double bill, will complete the engagement, which is a memorable one as to financial results and cannot but be gratifying to the star, showing that in spite of cutting criticism he has gained and retains a very strong hold on the hearts of the public.

Alcazar Opera House: Last week was the last of the career of this house, for the present at least. The attraction was the Craig Comedy co., which filled out [illegible] weeks.

Items: At Market Hall the Lida Gardner [illegible] co. has been playing to good houses. The usual display of anatomy and shiny heads.—There is an interview going the rounds of our papers which places Managers Palmer, Stetson and the Madison Square people in a bad light. You will remember that Manager Conklin, of the Grand, after telegraphic instruction from New York and with the aid of County Attorney Davis' legal knowledge, enjoined the Newell and Fielding co. from producing The Private Secretary and other proprietary plays. The gist of the interview mentioned is that Mr. Davis has sent in his bill to the above named managers and hasn't received a cent, or even a civil answer, or any sort of an answer, to the same. I hope they won't blot their reputation in this way.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Newell-Fielding Comedy Ideals played a return engagement to very light houses week of August [illegible]. They gave us Josh Z. Beck (Josh Whitcomb), [illegible], Private Tutor (The Professor), Muldoon's Picnic and Commotion (this was called Confusion when they were here last). The Lyceum Theatre co. No. 1, of New York, under the management of George W. Fox, played a week's engagement, opening 31st. Repertoire: Esmeralda, My Partner, Young Mrs. Winthrop, Hazel Kirke, Hidden Hand, Bessie's Burglar and [illegible]. Miserable houses.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Roland Reed in Cheek and Humbug week of 7th. Very large houses. Mr. Reed possesses the happy faculty of pleasing his audience no matter what character he assumes. As Dick Smyth in Cheek and Jack Lester in Humbug he is exceedingly droll. Humbug proved a decided success. It is one of the most amusing plays ever presented in this city. Enthusiastic applause and [illegible] calls before the curtain. The introduction in Cheek of a scene and songs from the Mikado by Mr. Reed and Miss Damon was a successful feature, and caught the house with unbounded applause. Bettie Damon is bright, clever and winsome as Nell in Cheek and Bettie Sharp in Humbug, playing the roles exceedingly well for so short an experience upon the stage. She possesses talent and ambition that promise a future. She [illegible] calist and will make an excellent soubrette. Madge Carr is very prepossessing and played the difficult role of Rachel exceedingly well. Especially was she good in the role of Mrs. Araminta Bertram in Humbug and made a very favorable impression. Mrs. Annie [illegible] played the roles of Jane Atwell and Mrs. [illegible] in a very neat and acceptable manner. [illegible], Rose Davies, William C. Andrews and Oliver E. [illegible] did their work well and deserve mention. [illegible] son and Rankin's Minstrels 17th, 18th, 19th.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 7th, McGlone and Moore's [illegible] Minstrels and Specialty co. Very good houses. Good performance. Mlle. Zoe Zanetti and Mons. [illegible] give a fine trapeze act. Craig Comedy co. week of 14th.

Market Hall: Mme. Fry and her talented family gave a very enjoyable concert 11th under the auspices of Acker Post, G.A.R., to a good house and a well-pleased audience.

Items: William F. Goss, late of Milwaukee, has opened a Dime Museum. So far given promise of success.—The evenings of the performances of Humbug the boxes at the Grand were occupied by a large corps of officers from Fort Snelling in full military dress.

MISSOURI.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): A rainy Fair week, closing 12th, has somewhat interfered with Louise Sylvester's business, with her new musical absurdity, A Hot Time. Audiences were good when weather permitted, and expressed satisfaction at the performance. The co. are bright people, and consist of Barry Maxwell, William A. White, J. H. Ellinger, Harry Frayer, Milt Bowers and Jessica and Bettie Thomas, Emily Vivian and Clara Washburn. Heywood's Mastodons, 17th.

Smith's Hall: Baird's Minstrels supplied a mediocre performance to fairly good attendance, 10th.

MOBERLY.

Apgar's Opera House (C. P. Apgar, manager): John Thompson opened the season in Around the World to a good house, 8th.

Baird's Minstrels to a large house, 9th. Universal satisfaction.

Heagerty's Opera House (P. Heagerty, manager): The Goldens played Joe, the Mountain Rose, 9th. Mrs. Golden as Joe played to perfection, and Mr. Golden as Tom Stevens a miner, acted admirably. The French Spy, 10th, drew a good house. Friday and Saturday Farmer's Daughter and Planter's Wife, two pirated plays.

HANNIBAL.

Park Opera House (J. B. Price, manager): The season opened with a large house, 8th, to see the performance of Baird's Minstrels. The Leech Brothers in their banjo specialty deserve special mention. Beadle-Prindle co., 22d; The World, 28th.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): The 5th and 7th, Sol Smith Russell presented his new play, Felix McKusick, the two large and delighted houses. Milton Nobles appeared 8th, 9th, 10th; the first two nights in Love and Law, the last in the ever new Phœnix. He played to large business every night.

Items: The old Academy of Music has been refitted and rechristened Wood's Museum. Some rooms in an adjoining building, rented and used for a museum, while the old auditorium is given over to travelling combinations of the cheaper class. Colonel J. H. Wood, the manager, is a very pleasant gentleman, and is making it pay.

LINCOLN.

Funke's Grand Opera (F. Funke, manager): The Fall season opened, 13th, with Milton Nobles in Love and Law. He holds the boards three nights, followed by Sol Smith Russell, who play the rest of the week in Felix McKusick. These two attractions fill in the dates of the Nebraska State Fair, which promises to be the largest ever held in the State.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Irish drama, Shane-na-Lawn, by W. J. Scanlan, 8th, drew a fair house. The play is very interesting, and the singing of Mr. Scanlan was warmly applauded. J. J. Dowling's comb. in Nobody's Claim, 9th; small house. The audience was small that attended the play, Lord Tatters, by Dan Maguinnis, 11th. The play is full of pleasing elements.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): John Howson, supported by a good comedy [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE . . EDITOR

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MIRROR LETTER-LIST.

A. B. C.	Knight, G. S.
Aveling, Harry	Lingwood, Sophie
Arden, Edwin	Lyster, Fred
Abbott, Emma (6)	Lester and Williams
Andrews, Elisabeth	Lee, Mabel
Aldridge, Bristow	Langtry, A. P.
Abbey, Henry	Ludlow, C. B.
Austen, May	Laurence, Henry
Barnum, P. P.	Lorellas, Mgr.
Bennett, Mary	Little Nugget, Mgr.
Barbour, Marie (2)	Lane, E. H.
Barrett, Lawrence, Mgr.	Larkin, J. M.
Burnside, W. T.	McNamary, J. M.
Bernard, Bessie	Meagan, T. J.
Berger, Fred G.	Miller, Harry
Baldwin, Walter	Mann, Harry
Bock, W. L.	More, James
Blakemore, H. D.	Morris, Clara
Bishop, C. J.	Moore, Adelaide
Burrill, J. F.	Martin, W. H.
Brittle Silver Opera co	Maddern, Minnie (Mgr.)
Beaumont, Marie	Mansen, L. F.
Bird, George	Matthews, John
Barrows, J. O.	Miller, J. E.
Barlow-Wilson	Maeder, Fred
Boston Ideal Opera co.	McDowell Comedy co.
Bryton, F.	McWade, Robt.
Booth, Edwin (2)	Martin, Marion F.
Blakey, T. W. H.	Morris, Clara (Mgr.)
Baker and Farron	McCormick, Louden
Bassett, Chas.	Morrow, Elsie
Crowell, Floy	Morgan, Willie
Clarke, Kit	Mann, Clarence
Cotter, Frank	Murphy, Joseph
Charles, Charley	Noxon, Libby
Cooper, F. C.	Nelson, Henry
Clark, H. M.	New Orleans Minstrels
Clayburgh, E.	Oslander, John
Clark, Bessie	Owens, E. A.
Cone, S. A.	Phillippa, A.
Cold Day, Mgr.	Palmeal, John W.
Chicago Ideal co.	Prescott, Marie
Casseran, A. R.	Pomeroy, Louise
Chizolm, C. A.	Power, W. H.
Cramer, F. C.	Plympton, Eben
Calef, Jessie (2)	Pendy, John
Chapman, Hawley	Pearl
Claxton, Kate	Rookes, Miss
Carleton, W. T.	Rogers, Lorraine
Clapham, Harry	Roberts, N. D.
Clapham, George	Russell, R. F.
Collins, John J.	Richardson, Hattie
Coy, John E.	Randall, Adelaide
Deanes, A. W.	Rawson, Hill and Day
Donald, Nelly	Raymond, John T. (2)
Dovey, Fred	Rickaby, J. (4)
Davenport, Fanny, Mgr.	Russell, Mary
Dillon, J. B.	Rees, Stella
De Fontaine, Felix G.	Roberts, Frank
Dobson, W. T.	Sheridan, W. E. (2)
Downs, Kitty	Scott, Cyril
Edgington, Lillian	Sanson, Bessie
Elliott, Adelaide (2)	Shannon, Winnie
Eagle, O. W.	Scott, Frank
Edouin and Sanger	Stern, Ben
Ellis, C. T.	Siddons, Ida
Emmet, J. K. (Mgr.)	Spencer, Lillian
Eustis, Fred	Seabrooke, Ed
Farrell, Frank	Shackford, Charles (3)
Fitzmorris, R.	Sprague, George R.
Forbes, Margaret G.	Slocum, John T.
Frohman, Daniel (3)	Small, Frank A.
Fuller, Miss M.	Stevenson, B. F.
Fay, T. S.	Simpson, A. L.
Fine Play	Smith, H. W.
Forsyth, Kate	Sutton, John P.
Finley, Charles E.	Salsbury, Nat
Gardiner, C. R.	Stevenson, Charles
Gibbs, R. P.	Sellers, Harry
Griffith, William N.	Stinson, Fred
Goldthwaite, Dora	Sydney, George
Goodwin, F.	Sherwood, Alice G.
Gibson, Frank	Shewell, L. R.
Graham, C. W.	Surety (4)
Girard, Maurice	Tannehill, Ed
Girard, Julian	Tousley, Harry P.
Goldenstein, Mamie	Thomas, Agnes (2)
Gannon, Maud	Taylor, Marie (2)
Hall, F. C.	Tavernier, Alfred
Hunt, Annie	Titus, Tracy
Heuer, Gus	Vaughn, Harry
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Hill, Barton	Wells, Charles B.
Hall, T. A.	Wells, Jerode
Harris, Charles L.	Weil, Oscar
Hicks, C. B.	Washburne, J. A.
Hurley, W. J.	Welby, Bertha
Herbert, Amelia	Weber, Wesley
Halford, H. H.	Wallace, Carrie
Johnson, J. P.	Wilmot, Emmy
Johnson, Gertrude	Waldro, Minnie
Jefferson, Joseph	Wilbur Opera Co.
Jackson, Miss B.	Warde, Fred
Jackson, Joseph	Wires, Rodney S.
Janauschek, Mme.	Wilbur, A. L.
Jackson, Isabel	Wetheral, E. J.
Jack, John	Wilson, Orrin
Klein, Alfred	Welch, W.
Kirke, Charles	Wright, Ida
Kruger, Jacques	Warren, A. H.
Kyle, O. W.	Zoellner, Max
Klaw, Marc	

***The New York Mirror has the Largest Dramatic Circulation in America.*

Special Notice.

We announced last week that with every copy of THE MIRROR published on Thursday, October 8, we will present a lithographic supplement of handsome and appropriate design, without extra charge.

This supplement will be 14 x 20 inches in size. It will be printed in twelve colors on rich paper.

The subject of the picture will be the Masque Scene in Romeo and Juliet, with the leading characters of the play interspersed with lords and ladies, dancers, maskers and musicians. The supplement will be a fine work of art, which will be treasured both for the originality of its design and the beauty of its coloring.

Extra orders for this number of THE MIRROR will be received by the News Companies, or at the publication office.

For the Better.

We think we may safely assert that we discover in the new dramas of the day an elcment of improvement which promises a better class of entertainments for the public. The ultra-lurid and the over-crimson gore seem to be somewhat retired and something like an attempt made to work in the clear light and ordinary currents of passion and humanity. More care is bestowed on the construction of plots, and the subjects chosen are of a more elevated character. We begin to see reappearing the ideal hero and the romantic quality which have been so long exiled from the stage. Gross realism is less relied on, and aptness and fidelity of equipment are more sought after.

To Shakespeare more attention is given, and there is a struggle among managers and actors as to who shall do most to embellish and glorify his works. Audiences have become more discriminating, and seek now to secure an honest evening's entertainment in which the drama shall honestly and honorably play its part.

All of these hopeful antecedents, we are glad to note, are more and more encouraged and promoted by the press, which in many cases faithfully devote themselves to the discernment and development of whatever is best done and best to be done on the stage.

A circumstance most noticeable is that our principal managers are laboring to get good plays and competing vigorously in their production.

If they err in any direction, it is in bestowing too much time, money and thought on foreign productions which have no better claim on merit than works which can be had here at home. The appearance of one or two first-class plays would do much to put an end to this misleading system, and would at once greatly elevate the national theatre.

Most hopeful it is that reforms in public amusement are promptly adopted, and over so wide an extent of country. As a rule, in theatrical matters we all rise together; and every section is ready to take example from whatever is new and best. The cry may therefore well be among all well-wishers to the stage, "Onward and Upward!"

A Powerful Combination.

The two great controlling and cohesive forces of our country at this time are the Church and its outgrowths and Public Amusements, including the Theatre, Music and all other kindred agencies in the sphere of entertainment and recreation.

Edmund Burke referred to the belled tower of Windsor as a symbol of national strength. With us, in a similar spirit, we may claim the houses of worship and the homes of art as our belted towers, which grow more numerous and more constantly rise in their strength throughout the length and breadth of our land.

We name these together because they are essentially allies in their influence upon the popular mind. They err greatly who seek to antagonize Church appliances and the festivities of art. At heart they are not aliens, but yoke-fellows seeking to reach the same centre—the improvement, the refinement and the elevation of human nature.

They both appeal, or may be supposed to appeal, to whatever is noblest and best in man. At church the imagination is invited to contemplate a divine life and an unseen heaven. At the theatre the imagination is invited to visit an ideal world and to choose from the medley presented that which is best and noblest.

Nor are the methods of these two great potencies so entirely divine. Each has its platform where it unfolds its scenes and enacts its *role*. Elocution gives voice to their aspirations, gesture emphazizes, thought and costume and pictorial embellishments heighten and impress the spirit of the place.

Deep down in the recesses of the two mighty athletes, struggling for the supremacy of the soul, lies ever at work the dramatic and lyrical fervor and vehemence which animate the lofty discourse and intone the song of love and rejoicing.

We cannot but believe that the theatre in its true condition is interpreted with something of the divine spirit which ennobles the faith of worshippers in a temple not wholly debased nor altogether surrendered to the money-sharpers. With the two great powers marching step to step on the circuit of our commonwealth, what can we hope for but a church refined and liberalized, a drama, the ally of all that is beneficent and ennobling.

Personal.



GALLATIN.—This is a picture of Alberta Gallatin, a promising young actress. Last season she played in The Stranglers of Paris. She is better known in the South and Southwest than here. Miss Gallatin is at present in town disengaged.

JEFFERSON.—Mrs. Joseph Jefferson presented her husband with a son last Saturday.

COWELL.—Sydney Cowell is looking for an engagement as comedienne with a good company.

HAWORTH.—Joseph Haworth has recovered sufficiently to resume his place in A Moral Crime; but he is still quite ill.

DECKER.—Nelson Decker and his charming wife (Miss Nard Almayne) will soon be in the city. They left Liverpool on Saturday last.

LOWMAN.—Mollie Lowman, a young lady of Pittsburg, is in the city. She will make her New York debut with Mr. Daly's company this season.

MARTINOT.—Sadie Martinot made her first appearance at the Casino after her sickness last Saturday evening, and was the recipient of numerous handsome floral gifts.

BOWKETT.—Sidney Bowkett, who was in Wilson Barrett's company at the London Princess', has been engaged by Mr. Hill to play Balthasar with Margaret Mather in Romeo and Juliet.

SMART.—Digby V. Bell achieved a feat never before attempted, on last Monday. He came to the first rehearsal of The Mikado, in which he had been cast for the part of Ko-Ko, both letter and music perfect.

SCANLAN.—On Monday, in Springfield, Mass., W. J. Scanlan was tendered a banquet by the Mayor and city officials. This promises to be his most successful season, as he is playing to large business everywhere.

SAMMIS.—George W. Sammis was heartily greeted by his over-the river friends as manager of Putting on Style at the Brooklyn Theatre. They bought fifty orchestra seats for Monday night and more during the week.

REYNOLDS.—Victoria Reynolds has received several offers for this season. She is negotiating with the Casino management. At the end of the season it is her intention to return to England, where an engagement is being held for her.

BARRETT.—Lawrence Barrett is arranging for the production of Charles Auburn's Thomas a' Becket, which will positively be seen during the season. He is also busy writing a life of Charlotte Cushman, which will be published by the Dunlap Society.

KEENE.—Thomas W. Keene's Hamlet, at the Brooklyn Theatre last week was a great surprise to the critics of the City of Churches. They went to the performance with doubting minds, but came away convinced that the role has an able interpreter in Mr. Keene.

DOLARO.—On our first page this week there appears an excellent portrait of Madame Selina Dolaro. This lady a few seasons ago in London held the first place among English comic opera artistes, as well for her histrionic ability as her musical acquirements. Carmen was probably the most effective of her characterizations. A discriminating writer in the London *Era*, who recently reviewed a performance of Bizet's work, said in the course of his article: "Of all the Carmens I have seen—and I have seen some half dozen representatives of the part—only two readings of the role remain in my memory, those of Minnie Hauk and Madame Selina Dolaro. Madame Dolaro gave an almost perfect rendering of the role. To Miss Hauk's impudence she added an indication of underlying animalism which made her acting of the character approach very closely to Merrimée's conception." Madame Dolaro is devoting herself to the dramatic stage at present. On Tuesday night she scored a distinct hit at the Lyceum as Stella, the opera bouffe singer, in In Spite of All.

The Actors' Fund.

A meeting of the Trustees was held last Thursday afternoon. There were present A. M. Palmer, John F. Poole, Samuel Colville, William Henderson. Edward Aronson and Edwin Knowles. Mr. Poole reported from the Executive Committee that the Fund Registry was making good progress. From ten to fifteen applications are received daily. The Treasurer reported a balance in bank of $9,209 53. A committee was appointed to consider the purchase of a building for the uses of the Actors' Fund. It will report at an early date. Messrs. Poole, Colville and Aronson were appointed a committee to report a plan for a benefit at the next meeting. It is proposed to purchase a burial plot for the exclusive use of the Fund, either in Woodlawn or Evergreens. Messrs. Knowles and Colville were appointed a committee to make the selection.

The Executive Committee passed upon eight applications. One was rejected, and another, from New Orleans, was laid over until an investigation is had.

The sum of $239 43 was paid out for relief, medicines, etc., last week.

New members and annual dues paid in: James C. Padgett, Paul Bown, Harry Lee, Peter Toole, Ella Wesner, Marie Acosta, Thomas A. Lorella, A. C. Moreland, Mary Maddern, Adele Goday, Owen McCormick, Eleanor Merron, Martha Harden, John R. Furlong and Charles B. Grant.

Mr. Hill's Theatres.

It is seldom that a manager, even with the expenditure of $10,000 or so, has been able to effect such a transformation as Mr. J. M. Hill has made in connection with the Third Avenue Theatre. It had been Mr. Hill's intention to make the theatre the handsomest in the city, and that he has accomplished his purpose few will deny after a thorough survey of the premises. It is also Mr. Hill's intention to make the East-side house the most orderly and cleanly in the city, and for that purpose he has organized and effected an almost perfect system by which this end will be accomplished.

The exterior of the house has been painted a pure white and light green, and the effect in the evening, when it is lit up by fine large electric lights, is to make it a very conspicuous object on the avenue—something which it never was before with its dull red color. The interior decorations have all been made by Thomas Hogan, a gentleman who has hitherto confined his talents to the residences of the city's aristocracy, and the result has been most surprising. In the lobby the effect is very pretty and striking. Every inch of woodwork has been painted a pure white, lit up here and there by gilt, and this effect has been carried all through the house. By actual calculation 150 packages of gold-leaf have been used, at $6 a package, and this will give an idea of the expenditure throughout. The ceiling of the lobby has been frescoed, and below on the walls has been fastened by machinery, by a new process, real carmine plush, instead of the plush wall-paper generally used.

A very novel and charming effect has been made by having about fifty or more bouquets stand out from the plush, in the middle of which have been inserted little electric lights, which shine like so many diamonds. Below the plush is a gold Leominster Walton with stamped floral designs. The effect of the many colors, which are all light, added to the colored-glass windows, which have been retained, is elegant. Entering the house it is at once seen that the predominance of light colors and gold have done much to add to its beauty. Elegant moquette carpets have been laid all through the theatre, and on the auditorium rail on the lower floor is a heavy, rich carmine plush covering. The frescoed dome has been brightened and cleaned, a process which the elegant bronze chandelier that hangs from it has also undergone. The proscenium arch, which was formerly curved at the bottom, running off to the edge of the footlights, so that it hid the stage from certain seats, has been straightened, while its beauty has been greatly enhanced by gilding the rich carvings.

Both of the balcony rails have been painted white and set off in gilt. Throughout the house all of the papering is of the lightest kind, except as to the dados, which are very rich and somewhat darker. The boxes have all been elegantly papered, and will contain purple velvet lambrequins with velvet borders backed by lace. Altogether through the house, including 200 lights in the lobby, eighty that will shine from the dome chandelier and the five large arc-lights on the outside of the house, fully 800 incandescent electric-light burners will be called into requisition. All of the ladies' drawing-rooms have been furnished throughout, and for the production of Nordeck $4,000 worth of furniture was bought, including one rug worth $500, which will remain the property of the theatre.

The arrangements for keeping the theatre clean will be very thorough. Between twelve and fifteen people are to be engaged solely for this purpose, and the building will be separated into six departments, namely: The first floor, the front of the house, the balcony, the gallery, the dressing-rooms and the stage.

"This theatre was not in the best condition when we took possession, said the acting manager, Frank G. Prescott, to a MIRROR reporter recently; "but you may be sure that it will be clean enough to eat from at any spot in a week or so. The dirt had to be scraped up with a hoe in the gallery, and we took no less than thirty barrels of dirt from under the stage. The floor of the auditorium will be cleaned every day and freshly painted every two weeks; the chairs will all be dusted with damp cloths every morning, and the stage will be scrubbed down every day before it is set. Besides that, it will be painted over every week. The dressing-rooms will be kept in the best of order, and every key will have a tag to it. When a company comes to the theatre it will have rooms assigned just as in a hotel. All of the ushers will be in full-dress, and they will not be allowed, under any pretense, to take seats in the auditorium. Instead of that seats will be given them where they can be seen by those who happen to come in late. It is Mr. Hill's intention to have the best of order all over the house, and for that reason a special policeman has been engaged to take care of the boys in the gallery."

The executive staff of the theatre is as follows: Frank G. Prescott, acting manager; F. G. Henry, late of the Chicago *News*, treasurer; John L. Vincent, stage manager; D. B. Hughes, stage carpenter; Max Schwab, leader of the orchestra; A. B. Murray, electrician, and John O'Brien, engineer.

In conversation with a MIRROR reporter, Manager Hill said: "The costumes for Romeo and Juliet are nearly all finished. At the end of this week there will only be Miss Mather's to make."

"How many costumes are there altogether?"

"About eighty for the gentlemen and forty or fifty for the ladies."

"And as to the scenery?"

"It will be ready in good season. The sale of seats will begin on Oct. 5. Every mail brings applications."

"Are you satisfied with the success of A Moral Crime?"

"Perfectly. The receipts have been on the increase from the first performance, and the last three nights the house has been full."

"And the Third Avenue Theatre?"

"Is going along swimmingly. The people in that neighborhood seem pleased with the theatre, and the general opinion is that it is one of the brightest and most comfortable in the city."

"Have you any new plays in view?"

Mr. Hill's features relaxed into a smile as he answered: "No; not at present. For A Brother's Life, my newest play, opened successfully on Sunday night at my theatre in Chicago. It deals with the war, but there is nothing in it that can offend either the North or the South."

"Do you keep your offices and manufacturing rooms right along?"

"Yes, as I intend to have the costumes for all my New York productions made here, and on the same plan as those for Romeo and Juliet."

"It has been rumored that you intend taking Miss Mather to England."

"I may probably do so some day; but I'm in no hurry."

The Romance of Judic.

The life of Mme. Anna Judic, according to her biographers, has not been a very eventful one. Her age is given as thirty-two, although the date of her birth is not stated. The maiden name of the actress was Anna Damiens, and she was born in Semur (Cote d'or.), a name which will call up recollections only of champagne-bottle labels to most of those who attend her performances. The mother of the little Damiens sold tickets in the box-office of the Gymnase Theatre; the uncle of the little one, Monsieur Lemoine Montigny, being the manager. Strange to relate, the mother although continually handling the great sums which the genius of the histrions drew from the pockets of the people, determined that her child should not be an actress.

There was a saloon almost next door to the theatre, something almost unknown in this country, and here the actors used to lounge about, making a great pet of the little Damiens. One day a great comedian, Martial, broke a bottle of wine in close proximity to her head, let the contents run in rivulets down her neck and face, and declared her baptized an actress. The mother did not like it—was furious, in fact, and when Anna was grown up she was made a seamstress. It was now her turn to be dissatisfied, and one day she locked herself up alone in a room, her only company being a tin of burning charcoal. Before the fumes could do her harm her uncle rushed in and saved her.

Then he sent her to the Conservatory, seeing she was so determined to appear before the footlights, but before she graduated she married M. Judic, on April 25, 1867. Her uncle then took her to his theatre, giving her 1,200f. a year. She made her debut on June 2, 1867, in Les Erreurs d'un bel Ange (A Lovely Angel's Error), Le Wagon des Dames (The Ladies' Car), Les Grandes Demoiselles (The Great Ladies), and Les Malheurs d'un Amant Heureux (The Misfortunes of an Unhappy Lover). In all of these she portrayed sentimental young girls, but her critics merely said that she was pretty, and her success was but tame.

Still resolute after her *quasi* failure, she secretly went to a famous *cafe* called the El Dorado, of which M. Large was the manager. Here she was allowed to go on with the understanding that if the audience could stand her acting and singing for ten minutes, she would be given an engagement at $20 a week for the first year, $25 a week the second, and $30 the third. She sang "Ne me Chatouillez pas" ("Don't tickle me!"), and was recalled ten times. Her success was so great that M. Large made her husband business manager of the theatre, at which she continued till the outbreak of the Franco-Prussian war, after being there two years.

On Sept. 11, 1870, she appeared in Brussels, where she made a great success, drawing the best people of the city to see her. At Lille she sang for the benefit of the wounded soldiers to 27,000f., and on June 22, 1871, the city presented her with a medallion. After the war she went to Paris, where Sardou and Offenbach were getting ready for the Gaieté a grand musical spectacle entitled King Carrots. Mme. Judic was offered and accepted the leading role of Cunigonde at $20 a night. As the piece was not quite ready she went to the Alcazar at Marseilles, where she was given a grand ovation. On her return, the spectacle not yet being ready, she appeared at the Folies Bergeres, sandwiched in her song of "Don't Tickle Me" between an operetta and a grand ballet. She was the sensation of the evening. While there she also made a great hit in the comic operetta Memmon. For a year she played in the Gaieté, but the spectacle, when it was finally produced, was not a success.

From there she went to the Bouffes Parisiens, where she created the leading role in La Timbale d' Argent, making another great hit. In 1873 she commanded $100 a night. For 300 nights she played at that figure. The following Summer she went to Brussels, appearing at the Galeries Saint Herbert at the same salary. During that engagement she was presented with a parrot which sang "Don't Tickle Me." From that time on she appeared in London, St. Petersburg, and all over the continent, always doing an enormous business, until finally Manager Grau secured her to visit the United States.

Letter to the Editor.

A QUERY.

COLUMBIA, Mo., Sept. 9.

Editor New York Mirror:

DEAR SIR:—Will you please inform me when the time will come that a manager can come to New York, make contracts with the agents (so-called) of attractions, and go home, assured that the same will be filled? Please give us something reliable. Let honor exist between both, and confidence will again take its place. If necessary, let us have the ligament connecting the Siamese Twins resurrected, and join the agent and manager together—at least until the contract is filled. Very respectfully, C. C. SHERWOOD, Manager.

The Usher.



Mend him who can! *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

Everybody about town was glad to hear that Rudolph Aronson was again given the Presidency of the Casino Company and the management of its performances at the stockholders' and directors' meeting that has taken place since our last issue. Aronson has worked indefatigably for the success of the undertaking, and he deserved no less honor and confidence than has been reposed in him. The Casino is a monument to his enterprise and perseverance, and he should always be its controlling spirit.

* * *

Manager Durant is delighted with Estelle Clayton's new Favette company. He says that the members give an incomparably better performance of the piece than the old organization, and the prospects of the tour are very flattering. Agent Hills writes Mr. Durant from the West he is slightly under the weather; the miniature squirrel that he wears on the end of his watch-chain pulled the berth-clothes off of him on a sleeper the other night and he caught cold.

* * *

There are few actors disengaged now. Some who refused early offers have not got anything to do, but the majority are at work earning their bread and butter, and in some cases paying off their debts. The season will be a busy one, and I verily believe that all worthy actors will have a good slice of the prosperity that is beginning to be noticed in all directions.

* * *

I hear that Rose Coghlan can go back to Wallack's at any time if she chooses to drop her stellar enterprise. The place is open for her whenever she wants it. Tearle is also anxious to get into the old traces. I should not be surprised to find him leading man again at Wallack's the season after this.

* * *

Mackaye may not have the best version of Andrea in In Spite of All, but he assuredly presents in that piece a quartet of artists of remarkable talent. Mackaye's "Big Four" consists of Miss Maddern, Madame Dolaro and Messrs. Plympton and Mansfield. These people are the nucleus of a company which has not in point of variety and strength been equalled since the palmy days of the Square.

Mme. Modjeska's Arrival.

Among the passengers on the *Aurania*, which arrived in port early on Monday morning, were quite a contingent of prominent theatrical personages, including Mme. Modjeska, Marcus Mayer, Signor Chizzola and Gustave Amberg. No sooner had they landed than they were surrounded by their friends, and it was long before the interviewer had an opportunity to ply his vocation. The Countess Bozenza appeared to be in the best of health, and the smile that lit up her face showed that her spirits were in as good condition as her physique. She was attired in a blue cloak and wore a small Gainsborough. By her side clung the little Polish boy-page she had brought over, while her husband and Daniel Frohman, who had come down to meet her, stood side by side talking earnestly over the prospects of the coming season. As soon as affairs could be got in order, the entire party repaired to the Clarendon Hotel, where rooms had been secured, and here a Mirror man was kindly made welcome an hour or so later. On a sideboard had already been placed an enormous bed of Jacqueminot roses, sent by a friend, while many telegrams of congratulation on the actress' safe arrival lay on the table.

"I do so hope we will have a successful season," said the Madame. "The first new piece I shall produce will be Prince Zillah, which is by M. Clairetie, and which has already been a great success at the Gymnase in Paris, where Jane Hading takes the principal part. It wil be given at Buffalo first, some time between the 6th and 10th of October, on the 5th of which month, you know, we open in Easton, Pa., in Adrienne Lecouvreur. I had almost hoped I was through with the old repertoire, but I am not—quite. Besides Prince Zillah, I shall most probably soon put on Shakespeare's Two Gentlemen of Verona, the female part in which, Julia, I consider most charming. During the season the other new plays produced will be Donna Diana, by M. Moretta, translated by Fred. Marsden, and Diane De Lys, by Dumas *fils*. My new leading man, Mr. E. H. Vanderbelt, will, I think, surprise the Americans with his splendid acting. He arrived before us, I believe, on the *Republic*, last Friday."

"How about your costumes for the new play?"

"I have no less than sixty-five trunks, and it will be almost impossible for me to give you an idea of their beauty and richness. In Prince Zillah I shall wear some very pretty and tasty dresses. I sketch most everything I wear myself, you know, and then give my order to the dressmaker. These dresses have been made by Mme. Duluc, of Paris. In the prologue, where the scene is laid in an Hungarian valley, and where there are any amount of soldiers and gypsies, I am one of the latter, and dress accordingly; but in the next act I live in Paris, and am supposed to have come under the civilizing influence of the gay city. Consequently I wear a very pretty Parisian costume of some rich black stuff, trimmed with jet and draped with orange and gold Oriental embroidery."

"Do you intend staying in this country after your tour is ended?"

"That I cannot say. Over in London it is not quite settled that Nadjedza will be put on at the Haymarket. If they have to put it on, they will do so. I suppose. But if they possibly can, they will hold it off until next May, and send for me to play in it. However, there is nothing settled about that as yet. My husband wants to take me away to his ranch in California, and I may decide on going."

Mr. Abbey's Financial Standing.

For some time past stories regarding the financial standing, or lack of standing, of Henry E. Abbey, the theatrical manager, have been floating thick and fast on the sea of professional gossip. The same rumors had cropped up several months since, and an investigation by The Mirror were found to have little foundation in fact. Among the reports lately circulated was one to the effect that the manager was lately in such straits in England that he was compelled to borrow some very large sums of money from his star, Mary Anderson, in order to meet certain liabilities as well as to be able to bring the large company supporting her to this country.

An attempt was made yesterday to see Mr. Schoeffel, Mr. Abbey's agent, but that gentleman was absent in Boston. From a person connected with the management of the Grand Opera House, however, The Mirror representative obtained the following information:

"In the first place," said the gentleman, "I wish to state distinctly that Mr. Abbey is not financially embarrased. Regarding this talk about his borrowing money of Miss Anderson, I must say that while I cannot deny it from my own knowledge, I am positive that he had no occasion to do it, nor would he do it if he had. There is no use disguising the fact that Mr. Abbey has had numerous losses. Bad as last season was here, it was twice as bad in London, what with the war excitement and certain other disturbing influences, and as a result Mr. Abbey may have found himself behindhand when the season ended.

"Then with the end of the season the fares of the company to this country had to be paid, and this of course took money. From what I hear, though, the fares have been paid, and when Mr. Abbey starts from England on the 27th on the *Gallia* with his company, he does so with a clean balance sheet, and with his two attractions, Mary Anderson and Mme. Gerster, making any amount of money, as they are certain to do, he will soon again be in the lead."

Wiley-Golden Dreams.

"Instead of taking out an opera company this season," said Richard Golden, when questioned recently regarding his future intentions, "I shall next season take out a three-act farce by John M. Norton, called Chestnuts. Interested with me in this enterprise is Alexander Comstock, also connected with the new Comedy Theatre, who has written a collection of new musical numbers for the piece. It is my first attempt at anything of this kind, but I think the play will be a success, and am satisfied in risking all I have on it. The first act represents a country newspaper office—that of the *Evening Chestnut*, at Skowegan, Me. This scene will be taken from life. On an upper floor will be seen the compositors busy at work; there will be the old-style press, the imposing-stone, the devil and, in fact, all the contingent parts of such an establishment.

"The part that I shall be called upon to play is one that is full of fat, as the boys would say I hold the prominent position of editor, comprising in my duties also those of sub editor, managing editor, city editor, musical, art and dramatic critic, and local reporter. My wife, Dora Wiley, will play the part of the female compositor, who is as well assistant city editor, assistant reporter, assistant critic and assistant everything else. As an advertisement of the play I am just about having ordered, as a sort of an advance courier, a million copies of a sheet to be called the *Evening Chestnut*. It will be a half-sheet square, or about eight by twelve inches in size, and will look like a regular newspaper. Besides that we shall most probably give a bag of chestnuts away to every holder of a complimentary ticket. In the first act we shall have a theatrical agent coming in, and making the day of his visit a memorable one to the newspaper office by distributing clipped tickets, instead of cash, in payment of a heavy advertising bill. The second act of the play will represent a drawing-room in Boston and the third a Japanese garden party.

"When do you start out?"

"Most probably in the middle of October. We shall play out-of-town for several months, and most likely come on later at the Comedy Theatre. Besides Chestnuts, I have another play by the same author, entitled The Greeks."

The New Temple Theatre.

Although the exterior of the new Temple Theatre and Egyptian Musee, on Chestnut Street, between Seventh and Eighth, Philadelphia, was not near completion on last Saturday evening, it did not prevent the contemplated inaugural from taking place, and for several hours after eight o'clock a crowd of people strolled in and about the new building, admiring its many beauties, and listening to musical airs from the theatre orchestra. Mr. George C. Brotherton may well be proud of the building he has erected, for it is one which the residents of any city in the Union might delight in. Although the eye is not strained in contemplating the many beauties of the auditorium, the general effect is most cheering and pleasing.

Much of this result is due to the style of the decorations. The drop-curtain is doubtless one of the handsomest in America. It is of a beautiful shade of carmine plush with a row of wide flowers, hand-painted, near the lower edge. Portiere curtains of different colored plushes give this an elegant effect. In the middle panel are the initials, "G. C. B.," elegantly worked into the material, while on the sides are two handsome and faithful oil paintings of Edwin Forrest and Charlotte Cushman. Above the centre of the proscenium arch is an elegant medallion of Shakespeare, and on either side of the arch are half life-size representations of the celebrated French paintings, "Night" and "Morning."

The well-known Wallack chair has been used all through the house, which has the enormous seating capacity of 2,138, there being 920 chairs on the ground floor alone. This includes the boxes, of which there are six, two proscenium and one mezzanine on either side. The carpets used throughout the house are brocaded carmine plush, while the chairs have been upholstered in the same manner. All of the walls are frescoed, while the proscenium arch has been done in stucco work and bronzed in such colors as to set off the curtain to great advantage. Throughout the house no less than 720 Edison electric incandescent lights are used, 64 showing through variously colored shades from the dome chandelier. All of the furniture used in the boxes is upholstered in embossed leather, while bronze bas-relievos grace the wall.

Every possible provision has been made for the comfort and safety of the audiences. Although the building is an immense one, and the slope that is given to the balcony and gallery rather steep, still there is a cosy air about the theatre that is hard to account for. Sixteen large exits have been made and two fire-walls have been built, one on the proscenium arch and the other six feet eight inches in the rear. The stage is thirty feet wide at the proscenium opening, and sixty feet from wall to wall. The exterior of the house will be in Gothic style, and is to be painted white and gold. All of the stucco-work in the house has been done by Gibson and Sons, of this city, while the chairs were made by Andrews and Co.

Several New York professionals, including B. A. Baker, E. T. Goodrich, Ed. Morris, H. C. Cuthbert, Colonel T. A. Brown, William C. Cowper, Harry Munson, Fred C. Eustice, Cheever Goodwin, and a number of journalists left on Saturday afternoon to attend the inaugural.

The Anselma Case.

The controversy between Mrs. Agnes Ethel Tracy and Mme. Antoien Janish as to the right of the latter to continue the production of Anselma at the Madison Square Theatre, has been finally submitted to Judge Van Vorst, of the Superior Court, for adjudication. Mrs. Tracy claimed that in 1872 Victorien Sardou wrote the play for her and contracted to give her the right to translate, play, or cause it to be played, in America and Australia, where it was to be her property exclusively and absolutely. Mme. Janish and her manager; Frank L. Gardner, contended that as the play was published in Paris in 1872, and has since been published annually with the knowledge of Mrs. Tracy, that it thereby became public property, and could be produced by them without interfering with the rights of Mrs. Tracy.

Although the motion for an injunction to restrain Mme. Janish and her manager from producing the play was argued last week, the papers in the case were not submitted to Judge Van Vorst until yesterday (Wednesday). Upon the argument, George W. Wingate protected the interests of Mrs. Tracy, while ex-Judge A. J. Dittenhoefer acted in the same capacity for Mme. Janish. The latter appeared in court and was deeply interested in the proceedings. In her affidavit she stated that she has been an actress for the past fifteen years. In April last, when Leander Richardson called upon her in this city, she told him that she was anxious to procure a play, the leading part in which would be such as she could successfully assume. Mme. Janish was of the opinion that if an adaptation in the English language from the printed French drama, Andrea, was made, she could make its production on the American stage a success. As Mr. Richardson had never read the play Andrea, nor had ever seen it performed, Mme. Janish related to him its plot and story. She purchased a printed copy of the play in Paris. At her interview with Mr. Richardson he agreed to make an adaptation for her in order that she might produce it in this city this season. When he had completed the adaptation he visited Mme. Janish in Paris and read it to her. She was pleased with it, and recognized that its production with herself in the title role would be successful. Mme. Janish then accepted the play and began to procure the necessary wardrobe for her part, at a cost of $6,000, without any knowledge or intimation on the part of any one that Mrs. Tracy claimed the publication of the play was a violation of her rights.

Mme. Janish declared that she had been informed that an adaptation from the printed play Andrea had been made by Charles Reade for England, and had been produced, without any interference, in London under the title of Jealousy. When she arrived in this city, last Summer, Mr. Richardson delivered to her his adaptation, being known as Anselma. Mme. Janish avers that it contains much new and original matter which is not found in the French play. She declared that if she was restrained from producing this adaptation her season would be destroyed, and she would be left without a new play in which to appear before the public. The large expense which she had incurred would therefore result in no benefit to her, as her wardrobe, which had been so very costly and prepared especially with a view to its being used in the character of Anselma, would be almost valueless in any other play.

Frank L. Gardner, the manager for Mme. Janish, made an affidavit declaring that Anselma was the only play which the company was prepared to produce, and that if any restraint was put upon its production, great loss would result.

These facts were supported by an affidavit of F. Christern, publisher of books and dramatic plays, who asserted that the play had been indiscriminately sold to the public, and that the book could be bought and sold in Paris the same as any other unprotected work. Max Freeman, who was a member of a theatrical company which produced the play in Hamburg, Germany, and other cities in Europe, also made an affidavit to the effect that the play had been produced in Europe upon the ground that, having been published, it became public property.

Ex-Judge Dittenhoefer argued that Sardou had reserved the right to print and publish the play, and having exercised that right without interference on the part of Mrs. Tracy, she had abandoned her rights and could not now enjoin Mme. Janish. Furthermore, as the latter had made all preparations to produce the play, believing that it was public property, and as the damage to Mrs. Tracy by its production was not irreparable, no court of equity would grant an injunction.

General Wingate, on behalf of Mrs. Tracy, contended that the contract gave her the exclusive right to produce the play in this country; that if it was published by the authority of Sardou, it was without her consent, and in violation of her rights, and that whenever it was intended to produce the play without her consent she always had interfered to protect her rights.

Pending the decision, Mme. Janish continues to play Anselma under a bond of $5,000.

Professional Doings.

—Nina Lansing is playing Lillian Haywood in Nobody's Claim.

—Baker and Farron want a leader who can play the violin and piano.

—Ernest L. Sterner has been engaged for the May Blossom company.

—Louise Forster has been engaged for Sheridan's Called Back company.

—Sydney Rosenfeld is meeting with success in his second Mikado venture.

—Flit Raymond has been engaged as contralto for the Harris' Opera company.

—Ben Teal is directing the rehearsals of Woman against Woman for Effie Elisler.

—Ethel Brandon writes The Mirror to say that she is not a sister of Olga Brandon.

—John A. Stevens has brought a suit for libel against the San Francisco *Chronicle*.

—Maggie Mitchell's company will begin rehearsals at the Grand Opera House on Sept 29.

—James R. Adams has left Doris' Circus and joined a dramatic company to play eccentric comedy.

—E. M. Roberts, late stage manager of the Lyceum Theatre, is very ill at his home in this city.

—Edward A. Stevens has been engaged as business manager of the Paquita travelling combination.

—A company has been organized to play A Wife's Honor on the road. It opens in Chicago on Sept. 28.

—Last week, at the Park Theatre, Boston, Alone in London turned people away every night after Monday.

—Harrison and Gourlay opened their season in Yonkers, N. Y., one night last week, and turned people away.

—George Backus has been engaged by Bartley Campbell to play the role of Victor in the road Paquita company.

—J. H. Alliger, business manager for Oliver Byron, has arrived in town after a Summer sojourn at Long Branch.

—Alice Harrison and her company go to Trenton to-day for rehearsals. She opens there on Saturday night.

—Oliver Byron will have an elegant souvenir to present to ladies attending the matinee of The Inside Track.

—The Hess Opera company, headed by Lillian Russel, will open in Cleveland, not Detroit, as has been reported.

—Randolph's Novelty-Burlesque company played to over $4,200 at the Grand Central Theatre, Philadelphia, last week.

—It is stated that Mrs. Chanfrau intends to rent a theatre in London and run it under the management of C. W. Tayleure.

—Pauline Markham is reported to have made a great hit in H. Wayne Ellis' play of Dolly's Luck at Indianapolis, Ind.

—Roland Reed will shortly produce Fred. Marsden's new comedy, Humbug, in this city, though at what theatre is not known.

—Nothing has as yet been settled regarding the date of the professional matinee of The Mikado at the Fifth Avenue Theatre.

—Jennie Williams is with the Harrison and Gourlay company. She has made quite a hit in Skipped by the Light of the Moon.

—The date of opening the Criterion Theatre, Brooklyn, is fixed at Oct. 26, and Lester Wallack in Rosedale will be the card.

—Marietta Nash is now playing Teddy in the Bunch of Keys. For two or three seasons she had played Dolly, the servant.

—Dora Wiley has been engaged for two weeks at the Comedy Theatre to sing operatic selections during Kellar's performances.

—Norton's new Grand Opera House at St. Louis was dedicated last Monday night, with Nat Goodwin's Skating Rink as the attraction.

—W. J. Scanlan will produce his new romantic Irish play Shan-na-Lawn, by James C. Roach, at the People's Theatre next Monday night.

—Manager P. Harris has closed his Vine Street Museum in Cincinnati and will confine himself in that city to Robinson's Opera House.

—Frank Cooper, who has been playing leading juveniles in Henry Irving's and Wilson Barrett's companies, thinks of visiting this country.

—The elegant dresses worn by Florence Robinson, in Our Joan, at Niblo's Garden, were designed and made by Bloom, the Fifth avenue costumer.

—One Wettlaufer, manager of the New York Standard Dramatic Company, advertises Hazel Kirke, Esmeralda and May Blossom in his repertoire.

—Ferguson and Meritt have taken the management of the Malone (N. Y.) Opera House, and have added new scenery and otherwise improved it.

—Loie Fuller, the pretty little soubrette, has jumped into prominence lately. The Boston press speak of her highly. She is with Murray and Murphy.

—Carl Adler has a fine opera house at Astoria, Oregon. The population is 8,000, and the manager offers many advantages to visiting companies.

—Rehearsals of the Kiralfys Brothers' new musical spectacular play, in which Herbert Wilke is to star, at Niblo's, in November, are now in progress.

—Weevie Vivian and Adolph Bernard, former of the Diamond Broker company, and the latter with The Don, were married last week in this city.

—Jennie Reiffarth has been engaged to take the place of Marie Bates, who met with a slight accident recently, in Alice Harrison's Comedy company.

—Ed. Warren has made satisfactory arrangements with Kate Claxton by which he has been released from his contract to belong to her supporting company.

—Doré Davidson's play, Lost, played to very good business in Philadelphia last week. On Monday night it opened in Pittsburg to a very fine attendance.

—Harry Pepper took the part of Nanki-Poo in the production of The Mikado, in Williamsburg, on Monday night, at a day's notice, and played it well.

—The Kreiling Brothers, of the San Francisco Tivoli, have been sentenced to fine and imprisonment for producing Nanon in defiance of the court's injunction.

—My Partner succeeds In His Power at the Baldwin Theatre, San Francisco, to-night (Thursday). The latter did not realise the expectations of its managers.

—Tim D. Frawley is looking for a position as press agent or treasurer. For the last few years he has been connected with the Associated Press at Washington.

—At last advices, Lizzie St. Quinten and her opera company were still stranded in Memphis. They were giving occasional performances, but with poor success.

—Little Ollie Redpath is visiting relations at Pittsburg, Pa. She and her father, W. C. Elmendorf, go with Paquita on the road, the latter acting as stage manager.

—Edwin Booth plays an engagement at the Fifth Avenue Theatre during the Winter months. Mme. Modjeska has also been booked and will appear in the Spring.

—Daniel Sully warns managers against the Edith Sinclair Comedy company, which is pirating his Corner Grocery. An injunction is in force against these people.

—Daisy Woods has cancelled her engagement with the We, Us & Co. organization, owing to the illness of her child, Baby Wood. Both are at present disengaged.

—The small part of a sporting tough, which John G. Sparks played so well at the opening night of Old Lavender, has been cut out of the play owing to its extreme length.

—G. H. Leonard, now playing at the Madison Square in Anselma, received a cablegram from relatives in England, announcing the serious illness of his little daughter.

—Edward A. Stevens, business manager for Lizzie Evans for two seasons, has been engaged in a like capacity by Bartley Campbell for his travelling Paquita company.

—Ezra Kendall, who left We, Us & Co., to try his fortunes alone, is in Chicago to get a date for his farce, A Pair of Kids, and also, so rumor has it, to secure a "backer."

—G. E. R. Harry Sanderson, of the B. P. O. Elks, has requested Marion Lodge, No. 32, to report at Columbus, O., on Sept. 28, and assist in installing a new lodge of Elks.

—Hallen and Hart's Ideals will begin their season at Hyde and Behman's Theatre, Williamsburg, next Monday. Fox and Van Aucken have been added to the organization.

—Ed. H. Van Veghten is playing the Queen, in The Sleeping Beauty, with Adah Richmond. It is his first opportunity in broad burlesque, and he is making the most of it. He is receiving great praise from the Western press.

—The managers of the opera house at Howell, Mich., will play two good attractions a month. The house seats 1,000. Over 700 railroad construction men are paid off twice a month at Howell.

—The Breadwinner made quite a hit at the Grand Opera House in Brooklyn on Monday night. The whirlpool scene is said to resemble that which thrilled the habitues of the old Theatre Comique when Ed. Harrigan presented his play of The Blackbird, some years ago, and there are whispered rumors of an injunction.

—Teller's Hotel and Café, at 259 South Ninth street, Philadelphia, is a home-like tarrying-place for the profession. The patronage has so largely increased that mine host has added a commodious building adjoining, and he can now accommodate the largest companies. The seclusion of private dining-rooms is a feature.

—Alfred Thompson is at present busily engaged in writing a play for Lillian Lewis, in two acts of which that actress will masquerade as a boy. The time of the action of the play is the Seventeenth century, and the scene is laid in Paris. One of the thrilling acts of the play is an escape from a prison of the heroine *a la* Jack Sheppard.

—Nellie L. Bowers writes The Mirror to protest that Alice Harrison was not the original Yum-Yum in this country; that she (Miss Bowers) enacted the role in Chicago one week previous to Miss Harrison's appearance there. Miss Bowers certainly did appear as Yum-Yum at the time stated, as The Mirror files will show; but does a dime museum Mikado count?

—Favette, at the Lee Avenue Academy of Music, Williamsburg, is doing a big business. Miss Clayton having renewed her former success. Next week the company opens in Springfield, Ohio. The many souvenirs and advertising wrinkles that this company have brought into play, added to the strong dramatic company and the draught of the attraction itself, are doing their work well.

—The success of Whose Can it Be? at Tony Pastor's Theatre has been so great that the Carrolls have decided to keep it on there for one week longer positively and perhaps for two. Marie Muloch has improved greatly in her part, and Maud White, who takes the place of Patrice for the first time at to-night's performance, will bring to the part a talent that is seldom seen in comedies of this kind.

The following is the full cast of Romeo and Juliet, to be produced by J. M. Hill at the Union Square Theatre, on Oct. 13: Romeo, Frederick Paulding; Mercutio, Milnes Levick; Paris, J. Pironet; Tybalt, Edwin Cleary; Benvolio, Edward Wilson; Friar Lawrence, H. A. Weaver, Sr.; Capulet, Harry Eytinge; Montague, Thomas E. Morris; Prince, Frank A. Tannehill; Peter, Frederick W. Peters; Apothecary, W. V. Ranous; Friar John, [illegible] Rea; Sampson, George A. Dalton; [illegible] A. Fredericks; Balthasar, Sidney [illegible] Nurse, Mrs. Carrie Jameson; Lady [illegible] Jennie Harrold, and Rosalind, Grace [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

sented his successful musical comedy, Putting on Style, 12th, to a large audience. The comedy is one of the brightest and most laughable hits of the season.

JERSEY CITY.

Academy of Music (William Henderson, manager): George C. Boniface appeared 10th, 11th and 12th in the character of Tom Badger in The Streets of New York. Fair houses greeted the old play, and the audiences were well pleased with Mr. Boniface's rendition of the part. The supporting co., with one or two exceptions, was wretched, May Pierce and Al. M. Hampton being about the only ones who seemed to know enough to make an attempt to play their parts. The rest would be flattered by the title of fair amateurs. Thomas W. Keene opened a three nights' engagement, 14th, in Richard III., to a large and enthusiastic house. The production was carefully put on the stage with a fine co. and excellent scenery, which Mr. Keene brought with him. The co. includes Gustavus Levick, Eugene Moore, Mark Price, Henrietta Vaders, Lettie Allen and a number of other good people. Mr. Keene made quite a hit as the selfish tyrant and Mr Levick made a handsome and vigorous Richmond. This is the first time in a number of years that we have had tragedy in this city, and the venture would probably have been risky on the part of Manager Henderson if it had not been for the well-known ability of Mr. Keene. The gallery was packed, which was rather a surprise, as the gamins who generally occupy this lofty region were hardly expected to take much interest in Shakespearean tragedy, much less show a vigorous and hearty appreciation of the long-winded soliloquies and rather unexpected situations usually found in plays of this character. Last half of week Storm-Beaten, followed 21st, for three nights, by Bartley Campbell's Paquita.

Items: Manager Henderson has great admiration for T. W. Keene, they being also warm personal friends.—No conclusion has yet been arrived at in reference to rebuilding the Arcade Theatre.—An amateur performance of Rob Roy will, I understand, follow Paquita. It will be given by and under the auspices of the New York Caledonian Club.—The paper and scenery of Keene's co. deserve special mention.

NEWARK.

Grand Opera House (Leonard Gray, manager): Kit played here all last week to poor business. This week The Shadows of a Great City.

Newark Opera House (Fred. Waldmann, manager): The Standard Dramatic co. did great work all the week, and has attracted immense audiences afternoon and evening. Five different plays have been given from Romeo and Juliet to Monte Cristo, and all of them have been well done. The co. is a good one througnout. Fanny Gillette has made her first appearance in leading roles, and the young artiste has proved herself both talented and versatile. Her Juliet was full of grace and power. S. K. Chester ably kept up his reputation as a prince of elocutionists, and B. F. Horning and Rudolph Strong received golden opinions from everybody. This week the Rets Santley Novelty co.

Summer Pavilion: The Four Comets, with Keating and Sand's Mikado Specialty and Comedy co. have drawn fair houses. Queen Sarbro in her great sword act, being a great attraction. This week Muldoon's Picnic and a variety comb.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, managereses): The opening of the regular season was effected by Baker and Farron, through the medium of their new play, A Soap Bubble. It would be difficult to class the piece in the dramatic category for the season that it partakes of a little of everything in its make-up. It is to a certain extent entertaining, as it gives the comedians something new in the way of surroundings, although their part of the entertainment is of a kind with their former efforts in everything in which they have made their appearance. True it is that Farron has for a time discarded the accustomed skirts for the more sober pantaloons, and it must be said that the change has been desirable. The supporting cast has some little opportunity to distinguish itself, and in a great measure it succeeds in so doing. Some very pretty, but abbreviated costumes are worn by the ladies, and the scenery is appropriate and effective. A very good business was done during the engagement, which terminated with the first half of the week. The theatre was closed on Thursday, and on Friday came the advent of Harrison and Gourlay in Skipped by the Light of the Moon. Good houses greeted all three performances given, and the entertainment is considered one of the funniest seen here in a long time. A Prisoner for Life will be seen for the first half of the week, followed by Thomas W. Keene.

Museum (Jacobs and Proctor, managers): The Tourists in their Pullman have drawn the largest kind of houses for a week, and were satisfactory in point of merit to the Museum patron. This week will be devoted to the production of the much fought over play '49, given here by the Louden McCormack Dramatic co.

Central Theatre (Peter Curley, manager): Ida Siddons' Burlesquers succeeded in bringing together large audiences during their stay last week, and the entertainment, if at times somewhat vulgar, was highly edifying to the masculine audiences. Lillie Hall's troupe in Hassanbad this week.

Brevities: J. K. Emmet will devote the receipts of his next week's engagement at the Leland to the local fund for disabled firemen. Certainly a generous action on the part of Fritz.

BUFFALO.

Academy of Music (Meech Brothers, managers): Kelly and Mason's absurdity, The Tigers, drew good audiences 7th, 8th, 9th. Baker and Farron's Soap Bubble filled out the week. Very large audiences greeted these local favorites.

Court Street Theatre (J. M. Hill, manager): Sydney Rosenfeld's Mikado co., week of 7th. Business opened very good, and continued to show an improvement during the week. The same could be said of the co.; they showed to much better advantage the latter part of the engagement. The caste included Edward Temple as The Mikado; Alex. Bell, Nanki-Poo; Harry Mills, Ko-Ko; James G. Peaks, Pooh-Bah; Ida Mulle, Yum-Yum, and Augusta Roche, Katisha. All the bright and catching airs received recalls. Annie Lewis in The Little Trump, 17th, 18th, 19th.

Adelphi (T. E. Snelbaker, manager): The inaugural week of 7th was a great success. The pleasant vision of crowded houses was flattering to the new lessee. Alice Oates and a good olio co. furnished the amusement. With a few changes, they remain the present week.

Items: Bunnell's Museum had Alice Walton's co. as the attraction week of 7th, and profitable business resulted. Bennett-Matlack co. this week. A Celebrated case to start with.—Barnum's Circus will draw many dollars next Friday.—Rosenfeld's co. has been rehearsing his new opera, The Mystic Isle. Its first production is promised at the Court Street Theatre in November.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Alarm Clock drew crowded houses last week. Standing-room was in demand at each performance. The play is without plot, but as a vehicle for the several artists to display their talent, it was all that could be desired. From the rise to the fall of the curtain the laughter was uproarious. Mattie Vickers is a bright soubrette, and her representation of German character can hardly be improved upon. The Newcomb children (Maude, Gussie and Blanche) were pleasing in their songs. Bobby Newcomb's dancing is thoroughly artistic, and was liberally applauded. The comedy work of T. J. Ryan was first-class in every respect, and in the character of Terry, the unfortunate Irish servant, he kept the audiences in the best of humor. Fred Bryant's cornet solos were excellent. The play certainly met with success here, and accomplished what its author evidently intended it should—make everybody join in merriment. This week Mestayer's Tourists.

Grand Opera House (P. H. Lehnen, manager): The only attraction last week was Catherine Lewis, who appeared in Gladys 11th, 12th. Miss Lewis is a most charming little actress, and made a favorable impression. The support was equal to the demands. The attendance was small. Harrison and Gourlay Skipped by the Light of the Moon, 17th.

Casino Theatre (George H. Bussey, manager): Last week a first-class variety entertainment was presented by Charles and Bly Harris, Minnie Lawton, Al. Filson and Lee Errol, Billy Carter, Sheehan and Coyne, Mabel Vaughn, Silvo, Adele Martinetti and the McShane Brothers. Present week, James Reilly in The Widder.

ELMIRA.

Opera House (W. E. Bardwell, manager): C. W. Couldock and co., in Willow Copse, to good business, 9th. The star, cast and play gave general satisfaction. W. E. Sheridan appeared 12th in Louis XI. Small but extremely appreciative audience. Numerous recalls. With one or two minor changes, the supporting co. would be excellent. Wallick's Bandit King co., 22d.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Sara Von Leer, in A Brave Woman, drew fair house 10th. The co. did not reach town until 8:30, which unfortunate circumstance tended to hurt business.

Items: The Musical Tenney Family will go with the Metropolitan Comedy co.—William Kuhns has joined the Sawtelle co.

Overheard: Local Manager Bird (*loq.*)—"Now, Mr. *Herald*, when I want you to do me any service I pay you for it. When you attend a performance in this house you buy a ticket. See?"

HARLEM.

Mount Morris Theatre (William E. Howard, manager): There was a large and interesting audience Monday evening, when Zozo was presented by the co. under the management of George H. Adams. The scenery and costumes were resplendent in gold and silver, the calcium reflections appearing to great advantage. Adams in his acrobatic feats and skipping the rope was heartily encored. The drill of the Zozo Guards in the third act was highly appreciated. The finale, the grand transformation scene, was a success. The Russian Honeymoon, 21st.

SARATOGA SPRINGS.

On Wednesday, 9th, Arthur Rehan's co. appeared before an excellent house and gave an entirely satisfactory performance of A Night Off. Would especially mention the acting of the ladies. Miss Leigh became a great favorite and won hearty applause, while Mrs. Maeder was, as she always is, warmly welcomed. Miss Bright sustained a soubrette role remarkably well, and the gentlemen, one and all, won high honors. The Baroness Nadia de Rotchkoff made her debut in English comedy, but failed to show a satisfactory conception of the part, and barely rose above mediocrity. Training may do much for her, but it is certain that she disappointed her numerous friends. May Blossom, with Georgia Cayvan and Ben Maginley, 25th.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Our season was opened by Atkinson's Peck's Bad Boy to a fair-sized audience. The dancing of Miss Ada Boshell was very much enjoyed. Duprez and Benedict's Minstrels, 18th.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Forresters had drawn fine houses the past week. Cheap prices. Sara Von Leer and J. M. Hardie, 17th, in A Brave Woman; James O'Neill in Monte Cristo, 22d; Barney McAuley, 26th, in Uncle Dan'l.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Catherine Lewis in Gladys to very poor business, 9th and 10th. The play itself is spiritless and uneventful, and but for the coy balleting and singing by Miss Lewis, would have been almost unendurable.

Wieting Opera House (P. H. Lehnen, manager): C. W. Couldock, in The Willow Copse, to fair business, 11th and 12th. Salsbury's Troubadours, 18th and 19th, Three of a Kind.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Two John's co., 10th, to good business; Harry Colton's Kentuck, 12th, to light business.

UTICA.

Utica Opera House (Theodore L. Yates, manager): C. W. Couldock in Willow Copse gave a very fine entertainment to a large audience, 10th. Annie Lewis in Little Trump to good business, 11th and 12th, with matinee. Miss Lewis is a very attractive and pleasing actress, and holds the attention of her audience throughout. The support was good. Coming: Prisoner for Life by Union Square co., 18th and 19th; T. W. Keene, 21st; Joe Murphy, 22d; Skipped by the Light of the Moon; 25th; Barney McAuley, 28th; May Blossom, 29th and 30th.

Items: The music furnished by Schremp's orchestra at the Utica Opera House this season is the veriest rot, and the patrons of the house demand a better band.

CORTLAND.

Cortland Opera House (Warner Rook, manager): Annie Lewis' Little Trump co., 9th. Fair business. Miss Lewis is an excellent little actress, and won the praise of all. Being a stranger here she did not draw quite so well.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): The Standard Dramatic co. opened our season 11th in Zingara to excellent business. Fanchon, 12th, to crowded house.

OHIO.

DAYTON.

The Grand (Larry H. Reist, manager): Barlow, Wilson and Rankin's Minstrels drew a "standing-room" audience 7th and gave the satisfaction that is generally manifested at their entertainments. The first part was attractive and laughable, with the usual originality quite conspicuous. The "ends" were changed three times, thus keeping the gags and local puns "a rolling." The first edition was represented by Goodyear and Welby, followed by Dougherty and Hall. The latter team being replaced by Barlow and Wilson. The first part was replete with new songs, and all were exceedingly well rendered. T. B. Dixon delighted the large audience by singing "Sally in Our Alley." Although nearly five years had elapsed since "Tom's" last appearance here, nevertheless he assumed his old popularity, and was compelled to answer a triple encore. E. M. Hall opened the olio with his instrumental and banjo songs. The grotesque comedians Tierney and Wayne scored a hit as artistic manipulators of "falls and breaknecks." George Wilson appeared in his crazy-quilt suit, and giggled and gurgled in a manner that was in unison with his outfit. Hughey Dougherty repeated his side-splitting lecture, "Vicissitudes of Life" amid the greatest laughter. The performance closed with a burlesque on Hugh Conway's novel Called Back, intitled Crawled Back. Flora Moore and an acceptable co. produced A Drummer in Petticoats, 12th to good business. James Mackie, as Sprightly, handled the part as cleverly as he does Scrags in the Keys. The play(?) is brim full of funny sayings and situations, and when taken into consideration that this co. has been playing it but one week, the performance was indeed a creditable one.

Cues: The Shackford Opera co. was billed to produce Virginia at the Grand, 5th, but the non-arrival of the costumes from New York prevented them from appearing. The co. is "well billed" at several of the hotels, also with Manager Reist and the local papers.—Manager Larry H. Reist informs me that the bookings for the Grand this season will surpass those of any previous year, and that there is a treat in store for the theatre-going people of Dayton.—Louise Balfe has the best wishes of a host of Daytonians and every veteran in the Home, in her new play, Dagmar. I hope Miss Balfe will not forget the Gem City and the Boys in Blue and pay us a visit this season.—Harry Clapham, manager Barlow, Wilson and Rankin's Minstrels, has been released. The vacancy will be filled by Joseph D. Daniels. I have been informed by the best authority that incompetency was the cause. Carl Rankin has been ahead of the co. until the arrival of Mr. Daniels.—Jim Dobbins, manager of Phillip's Opera House, Richmond, Ind., was in the city 12th and attended A Drummer in Petticoats.—Manager Sam Henderson, of Memorial Hall, Soldiers' Home, has not been down for some time. Hain't walking good, Sam?—Van Amburgh's Circus pitch tents here 15th.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A crowded house the first, and only a fair one the second night, greeted Flora Moore and co. in her new farce-comedy, A Drummer in Petticoats, 10th and 11th. I think the title is a misnomer, for you don't see a drummer in feminine attire at all; rather a saleslady who dons coat and trousers and goes on the road. But as this is a skit, and a poor one, too, almost anything will do for a name. And, then, you don't see much of the drummer either. He, or she, only sells one bill, and that a preposterous one, at a Summer resort, where one would think no real business ever creeps in. In the second act a palace-car is introduced *a la* Mestayer's Tourists. There is not so much of the fast and furious fun running through the piece which makes A Bunch of Keys and A Rag Baby so popular. Unless it is much improved I doubt that it will become a genuine success. The first week of its presentation closed here and the piece is yet quite crude; it may be improved from time to time. Flora Moore, as the Drummer, does the bulk of the work; being a favorite here, she is always well received. Her songs and dances were heartily encored. James B. Mackie is at home in the part of Sprightly, a character of the Grimes order. Charles Sawtelle is one of the best members of the co., and does a nice bit of character acting as Silas Turnbull, an old Connecticut farmer. He is easy and natural and never goes beyond his bounds. Lena Blanche did a pleasing skipping-rope song-and-dance. Miss Dickie and Lillian Martinez had not much to do but to look sweet and dress well which both did to perfection. Next Friday, 18th, we are to have The Mikado, by the Wilbur Opera company.

XENIA.

Opera House (J. A. Hiveling, manager): The Little Nugget Comedy co. opened our season, 10th and 11th, to fair business. Josie Sisson assumes the leading role, and is a very clever little actress.

SPRINGFIELD.

Grand Opera House (Fulley Trump, manager): Barlow, Wilson and Rankin corked up, 5th, to fair business. The singing in the overture was especially praiseworthy and elicited much applause. Tierney and Wayne make an almost unapproachable pair of clever Ethiopian comedians. Hughey Dougherty was ludicrous as a burlesque orator. Crawled Back did not "catch on," and we do not blame the audience either. The Mikado was repeated for the fourth time in ten days, 7th, on this occasion by the Thompson Opera co. A fair house was in attendance. The Yum-Yum of Miss Hall is not up to Miss Eissing's conception. Mr. MacCollin was original and entertaining as Ko-Ko. Tony Pastor comes 17th.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Ivy Leaf, which has been the attraction during the week, has done a good business. The piece is interesting, is well acted and finely staged, and is destined to become very popular.

URBANA.

Bennett's Opera House (P. R. Bennett, proprietor): The Little Nugget Comedy co., headed by the funny California Sissons and the comical Cawthornes, came 7th and gave a laughable evening's entertainment. Thompson's Opera co., 10th, sung The Mikado before a large audience, who pronounced it the best opera and the best co. Urbana has seen. Mr. Gillow's Mikado, Phil Branson's Nanki-Poo, A. W. F. MacCollin's (Urbana has several times before had the pleasure of hearing Mac) Ko-Ko, Seamon's Pooh-Bah, Kohnle's Pish-Tush, Miss D. Hall's Yum-Yum, Miss Vining's Pitti-Sing, Miss Branson's Peep-Bo and Carrie Godfrey's Katisha were worthy of special mention. The choruses were finely rendered. Several of the duos and quartettes were repeatedly encored.

AKRON.

Academy of Music (W. G. Robinson, manager): Fred Warde, 10th and 11th, as Damon and Virginius, to fair business. It was evident to all who witnessed his previous performances and those of the present engagement, that Warde has made rapid strides in his art since his engagement here two years ago. His audiences were full of enthusiasm, and his treatment at their hands was surely all that heart could wish. Herbert Aveling renders admirable support, and was honored with an enthusiastic recall as Pythias. Week of 21st, Fanny Mountcastle; Kelly and Mason, 30th; Effie Ellsler, Oct. 1; C. W. Couldock, 2d.

ALTOONA.

Opera House (Marriott and Krieder, managers): Over the Garden Wall opened the theatrical season here 14th, to a screaming house. The play was all that it was represented to be, and everybody was happy. The applause was frequent and loud. Veo Villa, as Pinkie, made a big hit; her dancing was greatly admired. Edward Ryan, as Snitz, is great.

TIFFIN.

National Theatre (E. B. Hubbard, manager): Our season was opened by Miner's Silver King to very poor business, owing to bad weather. The co. is composed of artists of acknowledged ability. J. T. Brien, as Wilfred Denver, was very good, and succeeded in working upon the sympathies of the small but appreciative audience. Helen Blythe, who, by the way, is a native of this county, assumed the role of Nellie, the deserted wife, and acted her part with so much feeling as to win for her a place in the hearts of the few who saw her.

LIMA.

Faurot Opera House (Waltham and Locke, managers): Katie Putnam opened our season 8th to fair house in Lena, the Madcap. Kelly and Mason produced The Tigers 12th to poor business. The play is patterned very much after the Bunch of Keys. Co. very good, especially Lena Merville and Edwin Fay. Streets of New York, 18th.

MARION.

Music Hall, (C. C. Pettel, manager): Opened for season, 5th, by Jolly Pathfinders, to fair business. Rinehart's Juvenile Opera co., 10th, 11th and 12th. Poor business first night; second and third nights good.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The last week was one of unusual brilliancy in theatrical circles. On the 10th and 11th, Harry Miner's co., with Helen Blythe and Joseph Brien in the leading roles, presented The Silver King. Fair-sized audiences. The cast throughout was strong, particularly the Nellie Denver of Miss Blythe and Wilfred Denver of Mr. Brien.

Tips: Manager Schaefer has wisely concluded to exclude ten-cent attractions from his house.—Aggie Cahill, a student at the Lyceum Theatre School in New York city, is visiting here.—Mr. Schaefer has added to his house a new $700 grand piano.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Painting the Town Red, in which Alma Stuart Stanley is the star, was presented August 31 to a large house. The skit is probably the worst thing of its kind ever presented on any stage—nor did Miss Stanley make a good impression on our public.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The Black Flag, minus Edwin Thorne, was presented to fair business 8th. The co. was of very superior merit, with the exception of the leading man, Leslie Gossin, whose faulty delivery moved the otherwise fine display he made in the part of Harry Glyndon. This criticism may, however, apply with equal force to the majority of the members of this co., as at times it was almost impossible to hear from the most advantageous situation in the house. Taken as a whole the co. and play were fully appreciated by the audience.

Opera House (H. Steele, manager): James H. Wallick's Bandit King comb. was the attraction for the date of 9th and 10th. This play has a fairly coherent plot, abounding in strong situations and climaxes. The interest of the audience is steadily maintained, and the moral effect, which is somewhat obscure throughout the action of the piece, is beautifully (?) exemplified in the last act, in which we learn that the redoubtable bandit is a quasi-hero, more sinned against than sinning, a kind of Bel Demonio on horseback, as it were. James H. Wallick's fine delivery and noble presence enchanted the fair portion of the audience, and was an easy first as an A No. 1 Bandit King.

WARREN.

Library Hall: Our season opened with J. C. Stewart's Two Johns, 8th. Packed house; estimated at $500.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Opened on 8th, presenting The Two Johns to the capacity of the house. Performance gave general satisfaction. The Hardie-Von Leer co. presented A Brave Woman, 12th, to good business, and gave an equally good performance.

The People's Theatre: A very good performance, introducing the Durell Twin Brothers, Emery and Russell, Crawford and Weldon, the Ventinos, and Zoe on the flying rings. Business bad.

ERIE.

Opera House (Henry A. Foster, manager): Tannehill's Fun on the Bristol opened Monday to the greatest jam ever known in the house. Tuesday and Wednesday, good houses, in spite of very bad weather. Show good, but drags somewhat. St. George Hussey is a great success as Widow O'Brien. Marie Heath, in the song, "I'm so Shy," deserves credit for originality. The young gentlemen who does the Hebrew specialty should be forcibly sat upon, together with his chestnut bag. P. A. Paulscraft, business manager, sends regards to MIRROR. Thompson's Dramatic co. in Gold King filled the rest of the week to good business.

Academy of Music: With the beautiful devotion to duty so natural to your correspondent, he resolved with heroic fortitude to witness the Hidden Cave of Arizona by local talent, trusting at least to be amused. Vain hope! After a couple of sickly grins, an impenetrable gloom settled down, which even the talented Dan Gallagher could not dispel. All the characters seem to be gifted, like the celebrated cat, with several lives, for the way they "bob up serenely" after being killed several times puts the blush on many of Buffalo Bill's best efforts.

Do you know? Owing to the serious illness of W. J. Thompson, the stage manager of the Opera House, James P. Hill played the character of Squire Mervine in Gold King. He received a call before the curtain on the first night. The change was unknown to the house. Thompson's wife, the leading lady, was very sick at a hotel here during the engagement. W. E. Sheridan, 17th; Stafford-Foster co., 18th, 19th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Willow Copse co., 8th, to a small business. Sheridan, as King Louis XI., 9th, to fair business, and as King Lear, 10th, to good house. The audiences were highly pleased with both star and support.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Edwin Thorne's co. in The Black Flag, 11th, to very good business. Lester and Williams, in A Parlor Match, 12th, drew a good audience. Jennie Yeamans, as Innocent Kidd, was well appreciated.

Personal: Charles Yecker, son of the proprietor of the Opera House, started for Wilmington, Del., this week to join the Harris Opera co., of which he will be the advance agent.

READING.

Academy of Music (John D. Mishler, manager): Edwin Thorne's Black Flag co. opened our season, 9th and 10th, to large business. The performance was satisfactory. T. P. W. Minstrels, 26th.

Grand Opera House (George M. Miller, manager): Over the Garden Wall to good house, 9th. Lester and Williams' Parlor Match co., 10th and 11th, to crowded houses. The co. is an excellent one, and gave a performance seldom equalled. Jennie Yeamans, as Innocent Kidd, and Lester and Williams as The Book Agent and Tramp, respectively, scored an immense hit. Thanks to Frank Pierce, treasurer, for courtesies extended.

EASTON.

Opera House: C. W. Couldock in Willow Copse 7th, to a small audience. A Parlor Match, with Jennie Jeamens 9th, to a large house. Excellent performance.

PITTSTON.

W. E. Sheridan, supported by Louise Davenport and a strong cast, presented Louis XI., 8th, to profitable house. Wallack's Bandit King, 17th; White Slave 24th.

SHAMOKIN.

G. A. R. Opera House (J. H. Osher, manager): J. H. Wallick in the Bandit King 12th, gave a good performance to a $350 house. The co. is a good one.

BUTLER.

Butler Opera House (I. J. McCandlass, manager): This week the Butler Fair will be in operation, during which time Hi Henry's Minstrels will occupy the house 16th, 17th.

Item: H. T. Lockwood, ahead of Hi Henry, was here last Wednesday.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last Friday and Saturday Crossen's Banker's Daughter co. played to very satisfactory business. The matinee was light but the evening performances were largely attended. The last three nights of present week C. A. Hoyt's Rag Baby co. will appear. The Kindergarden, 21st, 22d, 23d; Rose Coghlan and co. 28th, 29th, 30th; Kate Claxton, Oct. 1, 2, 3. Week of Oct. 5, Annie Pixley.

Theatre Comique (J. D. Hopkins, manager): N. C. Wood and co. played to crowded houses all last week. The show was very good of its kind. This week the Martell Family, Joseph J. Sullivan, Stanley and Conway, the Tills, Mollie Wilson, Manchester and Jennings Ella Widmer and William J. Carroll.

Sans Souci Garden (W. E. White, manager): This week will be seen Seabrooke's co. in N. C. Goodwin's famous comedy, Hobbies." Last week's entertainment by Jennie Calef and co. was hardly up to what might be called fair. The attendance was light.

Items: Drew's Dime Museum is drawing large audiences. The arrivals are Professor Abt, the Durville Family, Maud Chatwood, Balbrega, Emma Linden, Frank and Clara Maros, Adams and Turner, and Zeltner and Christie's Humpty Dumpty co.—The Providence Opera House will be opened on the 21st for the week by Rhea. During the summer months the house has been in the hands of carpenters, painters and decorators, and last Saturday quite a large number of gentlemen connected with the press gathered on the stage by invitation of Manager Morrow to inspect the many improvements. The drop-curtain, which is entirely new, represents a view of Amalfir, a town of Sicily. The work was done by H. L. Reid of this city. The boxes are handsomely furnished in carmine, old gold and pale blue. The parquet walls are of a terra-cotta and mahogany tint, with heavy maroon draperies. The wall of the dress-circle is of old gold with a dado of green and gold. The seats have all been regilded. The green-room, star's room and all the dressing rooms have been put in excellent condition, being newly painted, carpeted and papered. After the inspection the guests were invited into the green-room where a tempting collation was served. After the viands had been sampled the party dispersed, wishing Manager Morrow a prosperous season.—John W. Sayles, treasurer of Low's, in the absence of Mr. Low, has been sitting in state in the managerial chair, and has conducted arrangements most satisfactorily, and his able assistant, Walter Hudson, should not be forgot on evening business.

EAU CLAIRE.

Eau Claire Opera House (J. E. Cass, manager): Our season was opened by Patti Rose in Zip. Fair business; decided hit; support fair. Camilla Urso in a violin recital entertained 10th. Very high-toned audience, which freely but decorously applauded. Charles A. Gardner in Karl 11th, had a very small audience. Weather very bad.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Has been thoroughly overhauled and brushed up. This season will be especially brilliant, some of the best attractions on the road being already booked, besides negotiations now pending with other leading lights. The regular season will be inaugurated by Thorne's Black Flag 21st and 22d, followed by Barrow's Professor co. 23d, 24th; Ada Gray, Oct. 2 and 3, and Ford's Mikado, 7th and 8th.

Item: Birt Kendricks, special representative, was in town 8th, making preliminary arrangements for Zozo.—One third of the bill-boards were levelled to the ground by the recent storm. They will soon be replaced.

COLUMBIA.

Opera House (Eugene Cramer, manager): Has been thoroughly renovated and put in first-class order. Charles Downing's Tally-Ho co. 17th—opening night. Lady ushers this season. His nephew, Mr. Claire Taylor, will manage the stage.

Personal: I wish to return my thanks to Mr. J. O. Jeffries, treasurer of the Opera House, for his contributions to THE MIRROR during my absence and affliction.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): The opening of our theatrical season was of more than usual interest, being the first professional appearance here of Kitty Cheatham, prominently known locally as a young lady of many personal attractions. She is a native of our city. Miss Cheatham appeared as Daisy Brown in James O. Barrows' version of The Professor to an overflowing and most brilliant audience. Played a most successful engagement of three nights and matinee. Mr. Barrows was an entirely acceptable Professor, and the support was very good. They report having done a very fine business thus far, though it is unusually early for the season to open in this section, being quite warm here yet. Miss Cheatham, Mr. Barrows and several members of this co. were the recipients of many social courtesies.

TEXAS.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Our season opened 7th with Max Thomas' Opera co. in Olivette. Fair house. Special mention is deserved by Della Fox and Messrs. Harding and Raymond. Barrett is billed for 23d.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Kate Castleton in her new adventure called Crazy Patch, written by an erstwhile assayer of this city, to a very fair audience. The piece is not one of the funniest things we have seen, but contains a few very humorous situations. There are a number of places where it should be changed, to give the lines a more even distribution among the characters. Kate is the same bonny high-kicker and pretty girl as ever, and in her own acting never fails to please. The co. is very fair, but nothing extra. Harry Phillips is very good, but has a very small part. The singing throughout the piece is very creditable. The song, "Read the Answer in the Stars," caught on in good shape. Miss Nellie McMahon is a pretty girl and a fair actress and sings fairly. Esther Williams makes a good Old Maid.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Our season was opened by the Lillie Clay co. in An Adamless Eden, 8th 9th. The applause was frequent. Arthur Rehan's co. in A Night Off, 10th, 11th, attracted large and enthusiastic audiences both nights. The play was by far the best of its kind ever presented here. Applause incessant.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpsoa, manager): R. L. Downing in Tally-Ho opened our season on 9th and 10th, to fair business only.

Circus: W. W. Cole's show 11th, afternoon and night, had good business.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Harry Lacy's Comedy co. presented The Planter's Wife, 8th and 9th, and Satan's Diary 10th and 11th, to large audiences. Performances pleased very much, but The Planter's Wife is the best piece of the two. Mr. Lacy has made himself a great favorite in Wheeling. Lester and Allen's Minstrels, 23d.

Academy of Music (Charles Shay, manager): Rentfrow's Jolly Pathfinders opened this house for the season, 7th, and did a good business all week, having the house filled to its capacity at two or three performances. Frankie Jones in her songs and imitations was applauded and recalled several times. Alice Walton's Comedy co., 21st, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Owing to the failure of M. B. Curtis to keep his contract the house was closed week of the 7th. We understand Manager Marsh is going to bring suit against Curtis. Dan'l Sully's Corner Grocery 17th, 18th and 19th.

New Academy (Jacob Litt, manager): Dickson and Stone's Burlesque co., in Bluff, opened 6th four nights to fair business. Aside from the singing and dancing of the St. Felix Sisters, there is nothing worth mentioning in the piece, and exen they might improve by learning a new song. Lotta appeared 10th, 11th and 12th. This is the first time Lotta has visited this city in several years, and she certainly cannot complain of her reception, as the house has been filled each night by the best people in the city. Lotta's methods may, perhaps, be questioned, and she might be a little less reckless in handling her skirts. She overdoes the thing greatly, but the people seem to like it, and that ought to settle it. Nitouche was the opening piece and Musette was presented 12th. To particularize regarding the co. would be useless as it is evenly balanced throughout, each one filling his part perfectly. J. H. Stuart's bass solo in the second act of Nitouche is the finest thing we have seen in some time. Clara Morris 17th, 18th and 19th.

Items: At the Dime Museum Jennie Quigley, the midget, is the leading attraction. In the theatre the Bijou Comedy co. presents A Ghost in Spite of Himself, and Sarah's Young Man.—Slensby presents the usual variety bill to large audiences.—Nat Childs is in the city papering the way for Roland Reed.—Frank Small, in advance of Clara Morris, is registered at the Republican House. Mr. Small is accompanied by his wife.

MADISON.

Turner Hall: Patti Rosa 8th, 9th and 10th. She presented Zip the first and last nights and Bob the second. Miss Rosa is very good herself and is supported by a fine co. The audience was only fair the first night as the weather was very disagreeable; but very large the last two.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Skipped by the Light of the Moon to large business 10th Best of satisfaction. Lester Franklin 16th and 17th. Roland Reed 18th.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Michael Strogoff, week of 7th. Engagement a brilliant success. House was crowded at every performance. The co. was first-class and the scenery and properties excellent. For this week we have Arthur Rehan's co. in A Night Off.

Horticultural Pavilion: The Holmans' business last week has been uniformly good; Mascotte, Three Too Many, Chimes and Bohemian Girl. This week Iolanthe will be given, the injunction granted the representative of Gilbert and Sullivan having been dissolved by the Court of Queen's Bench. The Lakes of Killarney will follow Iolanthe.

Arena: Barnum's Circus gave two performances, 10th, and it is estimated that 30,000 people visited the show.

LONDON.

Grand Opera House (J. H. Davidson, manager): Lotta appeared 8th in Nitouche. Large and highly pleased audience. The McDowell Comedy co. rest of week to good business. Wedding Bells was well received. "Standing-room" appeared nearly every night before the performance opened. The Private Secretary delighted large audiences on 10th and 11th. It jumped into favor at once.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Opening night of the season, 8th. The McDowell Comedy co. presented the new play, Wedding Bells. The attendance was large. The play was not well received, and but for the ability of the principals and their popularity here, would have proved an utter failure.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: Philadelphia, 14, two weeks; Boston, 28, two weeks.

A BRAVE WOMAN CO.: Oswego, N. Y., 17; Auburn, 18; Newark, 19; Toronto, 21, 22, 23; Buffalo, 24, 25, 26; Erie, Pa., 28; Sandusky, O., 29; Canton, 30; Toledo, Oct. 1, 2; Flint, Mich., 3, 4; Detroit, 5, 6, 7; Jackson, 8; Battle Creek, 9.

AIMEE: Toronto, 28, week.

ANNIE PIXLEY: Boston, 7, two weeks; Bangor, Me., 21, 22; Portland, 23, 24; Salem, Mass., 25; Lawrence, 26; Waltham, 28; Manchester, N. H., 29; Lowell, Mass., 30; Haverhill, Oct. 1; New Bedford, 2; Fall River, 3; Providence, 5, week.

ADA GRAY: Washington, 14, week; Richmond, Va., 21, 22; Lynchburg, 23; Petersburg, 24; Norfolk, 25, 26; Raleigh, N. C., 28; Wilmington 29; Charlotte, 30; Columbia, S. C., Oct. 1; Charleston, 2, 3.

ARTHUR REHAN'S CO.: Toronto, 14, week; Belleville, 23; Ogdensburg, N. Y., 24, 25.

ALICE HARRISON: Trenton, N. J., 19; Wilmington, Del., 21; New Haven, Ct., 22, 23; Worcester, Mass., 24; New Bedford, 25; Springfield, 26; Philadelphia, 28, week.

ALONE IN LONDON CO.: N. Y. City, 14, week; Brooklyn, 21, week; Brooklyn, E. D. 28, week; N. Y. City, Oct. 5, week.

AGNES WALLACE AND SAM B. VILLA: McKeesport, Pa., 17; Rochester, 18; Beaver Falls, 19; Marietta, O., 21; Parkersburg, W. Va., 22, Chillicothe, O., 23; Portsmouth, 24; Huntington, W. Va., 25; Ironton, O., 26.

ANNIE LEWIS CO.: Buffalo, 17, 18, 19; Hornellsville, 21; Olean, 22; Bradford, Pa., 23; Warren, 24; Franklin, 25; Newcastle, 26; Butler, 28; Erie, Oct. 1, 2, 3; Detroit, 5, 6, 7; Jackson, 8, 9.

ARGONAUTS CO.: Philadelphia, 14, week, Bath, N. Y., 29 to Oct. 2.

A WIFE'S HONOR CO.: Chicago, 28, week; Streator, Ill., Oct. 5; Ottawa, 6; Rock Island, 7; Davenport, Ia., 8; Des Moines, 9, 10.

ANTHONY'S UNCLE TOM CO.: Norwich, Ct., Oct. 1; Worcester, Mass., 2; Springfield, 3; Waterbury, 5, 6; Naugatuck, 7; Thomaston, 8; Winsted, 9; Birmingham, 10.

BELLA MOORE: Louisville, 16 to 19.

BREADWINNER CO.: Brooklyn, 14, week; Brooklyn, E. D., 21, week; Baltimore, 28, week; Washington, Oct. 5, week; N. Y. City, 12, week; Philadelphia, 19, week.

BURR OAKS (Western): Toledo, 14, week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Philadelphia, 14, week; Pittsburg, Pa., 24.

BUNCH OF KEYS CO.: Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week.

BURR OAKS CO.: Williamsburg 14, week; Stamford, Ct., 21; Norwich, 22; Danbury, 23; Newark, N. J., 24, 25, 26; Paterson, 28; Plainfield, 29; New Brunswick, 30.

BARTLEY CAMPBELL'S PAQUITA: Washington, 21, week; Baltimore, 28, week; Brooklyn, E. D., Oct. 5, week; Brooklyn, 12, week.

BAKER AND FARRON: St. Thomas, Can., 17; Woodstock, 18; Strathroy, 19; Whitby, 21; Port Hope 22; Peterboro, 23; Belleville 24; Napanee, 25; Kingston, 26, 28.

BARNEY MCAULEY: Orange, N. J., 17; Oswego, N. Y., 26; Utica, 28.

BENNETT MATLACK CO.: Buffalo 14, week.

BARTLEY CAMPBELL'S SIBERIA CO.: E. Saginaw, Mich., 16, 17, 18, 19; Muskegon, 21; Elkhart, Ind., 24; Fort Wayne, 25, 26; Chicago, 28, week; St. Louis, Oct. 5, week.

BARTLEY CAMPBELL'S CLIO CO.: Washington, 21, week.

BARROWS' PROFESSOR CO.: Chattanooga, Tenn., 17; Atlanta, 18, 19; Athens, 21; Augusta, 22; Charleston, S. C., 23, 24; Savannah, 25, 26; Macon, 28; Columbus, 29; Montgomery, Ala., 30; Birmingham, Oct. 1; Selma, 2; Meridian, Miss., 3; New Orleans, 5, week; Lake Charles, La., 12.

BLACK FLAG CO.: Norfolk, Va., 16, 17; Richmond, 18, 19; Charleston, S. C., 21, 22; Savannah, Ga., 23, 24; Augusta, 25, 26; Atlanta, 28, 29; Montgomery, Oct. 1; Mobile 2; Galveston, Tex., 5, week.

BLUFF BURLESQUE CO.: Cleveland, 14, week; Buffalo, 21, 22, 23; Syracuse, 24, 25, 26.

CAPITAL PRIZE CO.: Indianapolis, 17, 18, 19; Terre Haute, 21.

C. A. GARDNER: Winona, Minn., 17; Wabash, 18; Red Wing, 19; Northfield, 21; Faribault, 22, Owatonna, 23; St. Peter, 24; Mankato, 25; New Ulm, 26; Albert Lea, 28.

CLAIRE SCOTT: Lowell, 14, week; Brockton, 21, week.

C. W. COULDOCK: Buffalo, 17, 18, 19; Pittsburg, 21, week.

CATHERINE LEWIS: Rock Island, Ill., 17; Muscatine, Ia., 18; Davenport, 19; Chicago, 21, week.

CLARA MORRIS: Milwaukee, 17, 18, 19; Fort Wayne, Ind., 22; Springfield, Ill, 24; Youngstown, O., 26; Cincinnati, 28, week.

CORA VAN TASSELL: Salem, O., 14, week; Lisbon, 21, week.

CARRIE SWAIN: Springfield, Mass., 23; Worcester, 25, 26; Taunton, 29 to Oct. 1.

CAMPBELL'S THREE GUARDSMEN CO.: Brockville, Can., 14, week; Gouverneur, N. Y., 21, 22, 23; Cape Vincent, 28, 29, 30.

CROSSEN'S BANKER'S DAUGHTER CO.: Amesbury, Mass., 17; Taunton, 18; N. Attleboro, 19; Pawtucket, R. I., 21; Plymouth, Mass., 22; Beverly, 23; Marblehead, 24; Lynn, 25, 26; Springfield, 28; Harrisburg, Pa., 29; Hagerstown, Md., 30; Morristown, N. J., Oct. 1; Alexandria, Va., 2; Fredericksburg, 3.

CRAIG'S COMEDY CO.: St. Paul, 14, week.

C. H. CLARK'S CO.: S. Berwick, Me., 17; Natick, Mass., 18; Clinton, 19.

COMPSTON DRAMATIC CO.: Greenville, 14, week; Union City, Ind., 21, week.

DALYS' VACATION CO.: Lowell, Mass., 17; Taunton, 18; Lowell, 19; Boston, 21, week; Waltham, 28; Brockton, 29; Newport, R. I., 30; New Bedford, Oct. 1; Pawtucket, 2; Lynn, 3; Waltham, 5.

DENMAN THOMPSON: Chicago, 7, two weeks; Peoria, Ill., 21; Streator, 22, 23; Bloomington, 24; Springfield, 25; Decatur, 26; St. Louis, 28, week; Kansas City, Oct. 5, 6, 7; St. Joseph, 8; Hannibal, 9; Keokuk, Ia., 11.

DOMINICK MURRAY: Harlem, N. Y., Oct. 5, week; Newark, 12, week; N. Y. City, 19, week.

DAN MAGUINNIS: Salem, Mass., 18; Boston, 21, week, Worcester, 29, 30.

DORE DAVIDSON: Pittsburg, 14, week; Cincinnati, 21, week; Detroit, 28, week.

DIXEY BURLESQUE CO: N. Y. City—indefinite season.

DAN'L SULLY'S CORNER GROCERY CO.: Milwaukee, 17 to 20; St. Paul, 21, 22, 23; Minneapolis, 24, 25, 26; Duluth, 28; Stillwater, 29; Red Wing, 30.

DEVIL'S AUCTION: Kansas City, Mo., 14, week; St. Louis, 21, week.

DOWNING'S TALLY-HO CO.: Greenville, S. C., 17; Spartanburg, 18; Atlanta, Ga., 25, 26.

DRAPER'S UNCLE TOM CO.: Cincinnati, 14, week; Louisville, 21, week.

EFFIE ELLSLER: Bradford, Pa., 26; Cleveland, 28, 29, 30; Akron, Oct. 1; Warren, 2; Canton, 3; Philadelphia, 12, week.

E. A. MCDOWELL'S CO.: Ottawa, Ont., 17, 18, 19; Hamilton, 21, week; Guelph, 28, 29, 30; Chatham, Oct. 1; Ann Arbor, Mich., 3; Muskegon, 4; Oshkosh, 5; Eau Claire, 6; Winona, Minn., 7; Stillwater, 8; Fargo, Dak., 9, 10; Winnipeg, 12, two weeks.

ESTELLE CLAYTON: Williamsburg, 14, week; Springfield, O., 21; Dayton, 22; Richmond, Ind., 23; Indianapolis, 24, 25, 26; Louisville, 28, week; Cincinnati, Oct. 5, week; Larayette, Ind., 12; Terre Haute, 13, 14; Paris, Ill., 15.

EMMA HENDRICKS: Baltimore, 14, week; N. Y. City, 21, week.

ETHEL TUCKER CO.: Pittsburg, 21, week; Baltimore, 21, week; Washington, 28. week.
EDWIN ARDEN'S CO.: Newark, N. J., Oct. 5, week; New Haven, 12, week.
EVANS AND HOEY: Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.
EGBERT COMEDY CO: Mt. Clemens, Mich., 14, week.
E. L. WALTON: Chicago, Oct. 5, week.
EXCELSIOR FOLLY CO.: Philadelphia, 7, two weeks; New Haven, 21, 22, 23; Springfield, Mass., 24; Worcester, 25; Boston, 28, week.
FLORENCES (Mr. and Mrs.): N. Y. City, 7, four weeks.
FUN ON THE BRISTOL: Lock Haven, Pa., 17; Corry, 18; Franklin, 19; Pittsburg, 21, week; Cincinnati, 28, week; Louisville, Oct. 5, week; St. Louis, 12, week.
FLORA MOORE: Cincinnati, 14, week; St. Louis, 21, week; Springfield, Ill., 28; Jacksonville, 29; Aurora, 30; Burlington, Ia., Oct. 1; Rockford, Ill., 2; Pullman, 3.
FRED BRYTON: Cincinnati, 14, week; Rockford, Ill., 21; Beloit, Wis. 22; La Crosse, 23; Winona, Minn., 24; Red Wing, 25; St. Paul, 28, 29, 30; Minneapolis, Oct. 1, 2, 3.
FRANK MAYO: N. Y. City, 7, five weeks.
FRED. WARDE: Bay City, Mich., 26; Lansing, 30, Oct. 1; Williamsport, Pa., 5; Detroit, 21, week; Ann Arbor, 28, 29; Marion, Ind., 30 to Oct. 3; Cincinnati, 5, week.
FRED. BOCK'S CO.. Grand Rapids, Mich., 14 to 17; Charlotte, 18; Jackson, 19; Detroit, 21, week; Ann Arbor, 28, 29; Marion, Ind., 30 to Oct. 3; Cincinnati, 5, week; Louisville, 12, week.
FANNY MOUNTCASTLE: Akron, O., 21, week.
FLOY CROWELL:, Fitchburg Mass., 14, week; Augusta, Me., 21, week.
FRANK FRAYNE: Baltimore, 14, week.
GRACE HAWTHORNE: Missoula, Mont., 16, 17; Spokane, 18, 19.
GREED FOR MONEY CO.: Massillon, O., 17; Mt. Vernon, 18. Galion, 19; Fostoria, 21; Marion, 22; Bellefontaine, 23; Urbana, 24; Middleton, 29; Wilmington, 30; Greenville, Oct. 1.
GEORGE C. MILN: Leadville, 17, 18, 19; North Platte, Neb., 21; Curney Junction, 22; Grand Island, 23, 24; Hastings, 25; Lincoln, 26; Plattsmouth, 28; Council Bluffs, Ia., 29, 30; Sioux City, Oct. 1, 2; Lemars, 3.
GARDINER'S DRAMATIC COMB.: Gloucester, Mass., 17, 18, 19; Lowell, 21, week; Waterbury, Ct., 28, week; Albany, Oct. 5, week; Rochester, 12, week.
GUS WILLIAMS: Davenport, Ia., 17; Peoria, Ill., 19; Cleveland, 21, week; Indianapolis, 28, week.
GARDINER'S ZOZO CO.: N. Y. City, 14, week; Newport, R. I., 21, 22; Fall River, Mass., 23, 24; Taunton, 25, 26; New Bedford, 28, week; Norfolk, Va., Oct. 5, 6, 7; Richmond, 8, 9, 10; Wilmington, N. C., 12, 13; Charleston, S. C., 15, 16, 17.
GRAHAM-EARLE CO.: Bloomington, Ill., 14, week; Spencer, 21, week; Greencastle, 28, week.
HENRY CHANFRAU: Trenton, N. J., 14; Providence, 21, week.
HANLONS: Indianapolis. 28, week; St. Louis, Oct. 5, week.
HOOP OF GOLD CO.: Washington, 14, week; Baltimore, 21, week; Harrisburg, Pa., 28; Altoona, 29; Johnstown, 30; Lima, O., Oct. 1; Valparaiso, Ind., 3; Chicago, 5, week.
HUNTLEY CO.: Roanoke, Va., 21; Lynchburg, 22, 23.
HARRY LACY'S COMEDY CO.: St. Louis, 14, week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26; St. Cloud, 28; Fergus Falls, Dak., 29; Croakston, 30; Winnipeg, Oct. 1, 2, 3.
HELENE ADELL: Chicago, 24, week; Toledo, 21, week.
HARRY WEBBER: Jackson, Mich.. 23 to 26.
HAZEL KIRKE CO.: Reading, Pa., 24, 25, 26.
HELENE DAUVRAY: Boston, 14, two weeks.
IN HIS POWER CO.: San Francisco, 7, three weeks.
IN THE RANKS CO.: Montreal, 14, week; Burlington, Vt., 21; Whitehall, 22; Glens Falls, 23, 24; Saratoga, 25, 26.
IVY LEAF CO.: Cincinnati, 14, week; Indianapolis, 21, 22, 23; Louisville, 24, 25, 26.
JOHN HOWSON: Brooklyn, 14, week; Philadelphia, 21, week; Boston, 28, week.
JOHN W. RANSONE: Jackson, Mich., 17; Toledo, 18, 19; Buffalo, 21, week;
JOHN T. RAYMOND: Kalamazoo, Mich., 15 to 18; Lansing, 19; Grand Rapids, 21, week; Lafayette, Ind., 28.
J. K. EMMET: Albany, 21.
J. B. POLK: Worcester, 18, 19; Springfield, 21; New Britain, Ct., 22; Hartford, 23; Pittsfield, 24; Auburn, N. Y., 25; Lockport, 26; Hamilton, Ont., 28; London, 29; Chatham, 30.
JOHN DILLON: Oshkosh, Wis., 17, 18, 19.
JOHN S. MURPHY: Amesbury, Mass., 12.
JOSEPH MURPHY: Amsterdam, N. Y., 21; Utica, 22; St. Catherines, Can., 23; Denver, Oct. 5, week.
J. Z. LITTLE'S WORLD CO: Princeton, Ill, 16, 17, 18; Bushnell, 19; Galesburg, 25; Hannibal, Mo., 28; Jacksonville, Ill., Oct. 2.
JACQUES KRUGER: Port Huron, Mich., 21.
JANISH: N. Y. City, 7, four weeks.
JENNIE CALEF: Westerly, R. I., 15, 16, 17; N. Attleboro, 18, 19; Paterson, N. J., 21, week.
KATHERINE ROGERS: Baltimore, 14, week; Philadelphia, 21, week.
KATE CASTLETON: Wichita, Kas., 23.
KATIE PUTNAM: Danville. Ill., 14, week; Decatur, 21, 22; Chester, 23, 24; Cairo, 25, 26; Paducah, Ky, 28, 29; Hopkinsville, 30, Oct. 1, 2, 3; Owensboro 6, week.
KIDDER'S NIAGARA CO.: Boston, 14, week; Brooklyn, 21, week.
KIRALFYS' AROUND THE WORLD: Providence, 14, week; Boston, 21, week.
KATE CLAXTON: Fall River, Mass., 21; Brocton, 22; Waltham, 23; Providence, Oct. 1, 2, 3.
KIRALFY'S BLACK CROOK: Baltimore, 14, week; Washington, 21, week.
KINDERGARDEN: New London, Ct., 17, 18, 19; Providence, 21, 22, 23.
KENTUCK CO.: Chicago, 21, week.
KENDALL COMEDY CO.: Fairbury, Ill., 21, week.
KELLY AND MASON: Cincinnati, 14, week; Philadelphia, 21, week.
LOUISE BALFE CO.: Toledo, O., Oct. 5, 6, 7; Detroit, 8, 9, 10.
LIZZIE EVANS: Pittsburg, 14, week; Philadelphia, 21, week; Cleveland, 28, week.
LOUISE RIAL: St. Louis, 14, week; Kansas City, 21 week.
LESTER WALLACK: Philadelphia, 28.
LILLIE HINTON: Columbia, Pa., 17, 18, 19.
LOUDEN MCCORMACK: Chicago, 14, week.
LAURA DAINTY: Marengo, Ia., 16, 17; Fairfield, 18; Daven port, 19.
LITTLE NUGGET CO: Columbus, O., 14, week; Findlay, 21, 22; Sandusky, 23, 24, 25; Tiffin, 26; Elyria, 30. Oct. 1; Warren, 5; Ashland, 8: New Lexington, 10; Logan, 11.
LOTTA: Minneapolis, 17, 18, 19; Chicago, 21, two weeks.
LOTTIE CHURCH: Brooklyn, E. D., 14, week; Brooklyn, 21, week; Washington, 28, week; Norfolk. Va.. Oct. 5, week.
LAWRENCE BARRETT: Kansas City, 14, week; Denver, 21, week; Lincoln, 29; St. Joseph, Mo., 30. Quincy, Ill., Oct. 1; Burlington, Ia, 2; Davenport, 3; Dubuque, 5; Rockford, Ill., 6; Madison, Wis., 7; Milwaukee, 8, 9, 10.
LIZZIE MAY ULMER: Birmingham, Ala., 17; Montgomery, 18: Mobile, 19: New Orleans, 21, week.
LOUISE SYLVESTER: Lawrence, Kas., 17; St. Joseph, 18, 19; Topeka, 21, 22.
LESTER FRANKLIN: Janesville, Wis., 16, 17; Watertown, 18.
MARY ANDERSON: N. Y. City, Oct. 12.
MODJESKA: Chicago, Oct. 5, two weeks.
MARGARET MATHER: N. Y. City, Oct. 13.
MINNIE MADDERN: N. Y. City, 12, two weeks.
MONTE CRISTO CO. (Stetson's): Boston, 14, week; Syracuse, 21; Oswego, 22; Auburn, 23; Rochester, 24, 25, 26; Buffalo, 28, week; Brooklyn, E. D., Oct. 5, week.
MYRA GOODWIN: Indianapolis, 17, 18, 19; St. Louis, 21, week; Denver, Oct. 19.
MILTON NOBLES: Grand Island, Neb., 17; Denver, 18, 19; Cheyenne, 21, 22; Salt Lake, 24, 25, 26; San Francisco, 28.
M. B. CURTIS: Chicago, 14, week; Cincinnati, 21, week.
MICHAEL STROGOFF CO.: N. Y. City, 14, week; Brooklyn, E. D., 21, week; N. Y. City, 28, week; Washington, Oct. 5, week; Baltimore, 12, week.
MAY BLOSSOM CO.: Saratoga, N. Y., 25; Utica, 29, 30.
MAGGIE MITCHELL: Bridgeport, Ct., Oct. 5; Meriden, 6; Worcester, 7, 8; Holyoke, 9; Springfield, 10; Boston, 12, two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31.
MORAL CRIME CO.: N. Y. City, 7, two weeks.
MESTAYER'S TOURISTS: Rochester, 14, week; Troy, 21, week; Montreal, 28, week; N. Y. City, Oct. 5, week.
MCKEE RANKIN CO.: San Francisco, 7, four weeks.
MURRAY AND MURPHY: Hallowell, Me., 17; Gardiner, 18; Farmington, 19; Rochester, N. H., 21; S. Berwick, Me., 22; Great Falls, N. H.. 23; Biddeford, Me., 24; Exeter, N. H., 25; Haverhill, Mass., 26; Lowell, 26; Nashua, N. H, 29; Lawrence, Mass., 30; Manchester, N. H., Oct. 2; Franklin Falls, 3; Suncook, 5; Laconia, 6; Concord, 7.
MR. AND MRS. GEORGE S. KNIGHT: Philadelphia, 14, week; New Orleans, 28. week.
MATTIE VICKERS: Troy, 14, week.
MAXWELL'S UNCLE TOM CO.: Grand Rapids, Mich., 23 to 26.
MCKNIGHT'S NAIAD QUEEN: Bay City, Mich., 28, week.
MARTIN GOLDEN CO.: Parsons, Kas., 14, week; Nevada, Mo., 21, week.
MUGGS' LANDING CO.: St. Louis, 14, week; Chicago, 21, week.
MAUDE ATKINSON: Clay Centre, Ia, 14, week; Abilene, Kas., 21, week; Minneapolis, 28, week.
NOBODY'S CLAIM CO.: Meriden, Ct., 17; Waterbury, 18; Holyoke, Mass., 19; Brooklyn, 21, week; Newark, N. J., 28, week; N. Y. City, Oct. 5, week.
NORMAN COMEDY CO.: Canton, N. Y., 17.
NEWTON GOTTHOLD: Chicago, 14, two weeks.
N. S. WOOD. Brooklyn, 14, week; Brooklyn, E. D, 21, week; Rochester, 28 week; Syracuse, Oct. 1; Buffalo, 5, week.
OWEN FAWCETT: Butler, Pa., Oct. 2.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Portland, Ore., 14, week; Olympic, 21; Tacoma, 22; Seattle, 23, 24, 25; Fort Townsend, 26; Victoria, B. C., 28, week: Oregon City, 5, 6; Albany, Ore., 7, 8; Eugene City, 9, 10; San Francisco, 12, two weeks.
ONLY A WOMAN'S HEART CO.: Walla Walla, W. Ter., 17, 18; Portland, Ore., 21, week; Olympia, W. Terr., 27; Tacoma, 28; Seattle, 29, 30, Oct. 1; Port ownsend, 2; Victoria, 5, week; Oregon City, 11, 12.
OSBORNE'S ODDITIES: Gallatin, Mo., 19.
OUR GOBLINS CO.: Portsmouth, O., 17, 18; Ironton, 19; Columbus, 21, week; Louisville, 28, week.
PARLOR MATCH CO. NO. 2.: Williamsport, Pa., 17. 18: Tyrone, 19; Johnstown, 21; McKeesport, 23; Newcastle, 24; Youngstown, O., 25; Sandusky, 26; Zaresville, 28; Newark, 29; Mansfield, 30; Canton. Oct. 1; Galion, 2; Akron, 3.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Jamestown, Dak, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week; Minneapolis, 28, week.
PRISONER FOR LIFE CO.: Utica, N. Y., 18, 19.
PAULINE MARKHAM: St. Louis, 14, week.
PEOPLE'S THEATRE CO.: Columbus, Ind., 14, week.
PECK'S BAD BOY CO.: Baltimore, 21, week.
PATTI-ROSA: Oskaloosa, Ia., 17; Des Moines, 18; Council Bluffs, 19; Nebraska City, 21; Plattsmouth, 22; Red Oak, Ia., 23; Atlantic, 24; Omaha, 25, 26; Council Bluffs, 28; Lemars, 29.
ROSINA VOKES: Boston, Oct., 5.
ROLAND REED: Madison, Wis., 17; Janesville, 18; Freeport, Ill., 19; Chicago, 21, week; Cincinnati, 28, week; St. Louis, Oct. 5, week.
ROSE COGHLAN: N. Y. City, 14, two weeks; Providence, 28, 29, 30.
RHEA: Philadelphia, 14, week; Providence, 21, week; Boston, 28, week; Washington, Oct., 5, week.
ROBSON AND CRANE: N. Y. City, 7, four weeks.
RANDOLPH'S NOVELTY-BURLESQUE CO.: Brooklyn, 14, week: Newark, 21, week; N. Y. City, 28, two weeks; Paterson, N. J., Oct. 12, week; New Haven, 19, week.
ROMANY RYE CO.: Baltimore, 14, week; Philadelphia, 21, week; Boston, 28, week; Brooklyn, Oct., 5, week; Brooklyn, E. D., 12, week.
RAG BABY CO. NO. 1: Denver, 14, week; Leadville, 21 to 24; Pueblo, 25.
RAG BABY CO. NO. 2: Providence, 17, 18, 19; Nashua, N. H., 21; Concord, 22; Bellows Falls, Vt., 23; Rutland, 24; Burlington, 25; St. Albans, 26; Montreal, 28, week.
REDMUND-BARAY CO.: Brunswick, Me., 17; Bangor, 18, 19; Portsmouth, N. H. 21; Lynn, Mass., 22; Farmington, N. H, 23; Exeter, 24; Newburyport, Mass., 25; Gloucester, 26; Providence, 28, week; Salem, Mass., 5; Beverly, 6; Chelsea, 7.
RENTFROW'S PATHFINDERS: Dayton, O., 17; Richmond, Ind., 18; Union City, 19; Marion, 21; Kokomo, 22; Rochester, 23, 24, 25.
ROBERT MCWADE: Wichita, Kas., 25, 26.
SOL SMITH RUSSELL: Lincoln, Neb., 17, 18, 19; Topeka, Kas., 21; Manhattan, 22; Clay Centre, 23; Junction City, 24; Emporia, 25; Ottawa, 26; Lawrence, 28.
SHADOWS OF A GREAT CITY: Middletown, N. Y., 18.
SEABROOKE'S HOBBIES CO.: Providence, 14, week; Easton, Pa., 24.
SALSBURY'S TROUBADOURS: Syracuse, 18, 19.
STRANGLERS OF PARIS: Chicago, 7, two weeks; Indianapolis, 21, week; Cleveland, 28, week; Toledo, Oct., 5, week: Newark, N. J., 19, week.
SKATING RINK CO. (Nat Goodwin): St. Louis, 14, week; Sedalia, Mo., 21; St. Joe, 22; Kansas City, 23 to 26; Lincoln, Neb., 28; Omaha, 29, 30; Des Moines, Ia., Oct., 1; Davenport, 2; Cedar Rapids, 3; Chicago, 5, two week.
SEALED INSTRUCTIONS: Philadelphia, 14, two weeks.
STAFFORD-FOSTER CO.: Youngstown, O., 16, 17; Erie, Pa., 18, 19; Brantford, Ont., 28; Galt, 29.
SKIPPED BY THE LIGHT OF THE MOON: Rochester, 16, 17, 18, 19; Syracuse, 21, 22, 23; Utica, 24; Troy, 25, 26; Brooklyn, 28, week; Brooklyn, E. D., Oct. 5, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Chippewa Falls, 17; Duluth, Minn., 18, 19: Stillwater, 21; Red Wing, 22; Faribault, 23; Mankato, 24; Mason City, 25; Waterloo, Ia., 26.
STORM-BEATEN CO.: Jersey City, 17, 18, 19; Plainfield, 21; Wilmington, Del., 25, 26.
SURREY THEATRE CO., Springfield, Mass., 14 week.
STREETS OF NEW YORK CO.: Oil City, Pa, 16; Mansfield, O., 17; Lima 18; Chicago, 21, week; Milwaukee, 28, 29, 30; Pullman, Oct. 1; Jackson, Mich., 2; Ann Arbor, 3, 4.
SPENCER'S IRISH ARISTOCRATS CO.: Republic, O., 21; New London, 22; Wellington 23; Painesville 24, 25; Cleveland 28, week.
STANDARD DRAMATIC CO.: Harrisburg, Pa., 14, week; York, 21, 22, 23; Columbia, 24, 25, 26; Easton, 28, week; Towanda, Oct. 5, week.
TIN SOLDIER CO.: Lynn, Mass., 16, 17; Haverhill, 18; Waltham, 19: Boston, 21, two weeks.
TAVERNIER CO.: Valparaiso, Ind. 14, week.
THORNE'S HEARTS AND HANDCUFFS CO.: Chicago 21, week.
TONY HART: Buffalo, 21, 22, 23; Batavia, 24; Jamestown, 25; Erie, Pa., 26; Bradford, 28; Oil City, 29; Warren, 30; Newcastle, Oct. 1; Youngstown, O., 2; McKeesport, Pa., 3.
TWO JOHNS CO.: Fort Wayne, Ind., 17, 18; Logansport, 19; Crawfordsville. 21; Terre Haute, 22; Decatur, Ill., 23; Streator. 24; Joliet 25; Pullman 26.
THOMAS W. KEENE: Albany, 17, 18, 19; Utica, 21.
THOMPSON DRAMATIC CO.: Buffalo, 14, week; Ashtabula, O., 21, 22, 23; Warren, 24, 25, 26; Colembus 28, week; Indianapolis Oct. 5, week.
ULLIE AKERSTROM: New Britain, Ct., 14, week; Hartford, 21, week; Willimantic, 28, week.
WORLD CO.: Chicago, 14, week; Milwaukee, 21, week.
W. E. SHERIDAN: Erie, Pa., 17; Sandusky, O., 18, 19; Chicago 21 week; Bloomington, 28, 29; Springfield 30. Oct 1.
W. J. SCANLAN: New Bedford, 17; Lawrence, 18; Lynn 19; N. Y. City, 21, week.
WALLICK'S BANDIT KING CO.: Pittston, Pa., 17; Scranton 18, 19; Binghamton, N. Y., 21; Elmira, 22; Williamsport, Pa., 23; Lock Haven, 24; Altoona, 25; Johnstown, 26; Pittsburg, 28, week.
WE, US & CO.: Chicago, 14, week; Cincinnati, 21, week. Pittsburg, 28, week.
WAGES OF SIN CO.: Salem, Mass., 21: Lowell, 24, 25.
WHOSE CAN IT BE CO. (Carroll's): N. Y. City, 7, two weeks.
WAITE'S COMEDY CO.: Elkhart, Ind., 14, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, 7, two weeks.
ARION BELL-RINGERS: Lyons, Kan., 18, 19; Hutchinson, 21, 22; Nickerson, 23, 24; Sterling, 25, 26; Great Bend, 28, 29; Dodge City, 30.
ADAH RICHMOND BURLESQUE CO.: Chicago, 14, week; Milwaukee, 21, week.
BENNETT-MOULTON OPERA CO.: Brockton, Mass., 14, week; Holyoke, 21. week; Worcester, 28, week.
BIJOU OPERA CO.: Alexandria, Va., 23, 24.
CARLETON OPERA CO: Philadelphia, Oct. 5, week.
CORINNE MERRIEMAKERS: New Haven, 14, week; Trenton, N. J., 21, week.
CARRINGTON OPERA CO.: Chicago, August 31, three weeks.
EMMA THURSBY'S CONCERTS: Poughkeepsie, N. Y., Oct. 2.
EMMA ABBOTT OPERA CO.: Knoxville, Tenn., 21 to 24; Chattanooga, 25; Memphis, 28.
FORD'S MIKADO CO.: Washington, 14, week.
GRAU'S COMIC OPERA CO.. Indianapolis, 14, week; Hopkinsville, Ky., 29; Charleston, S. C., Oct. 7, 8.
HUNGARIAN BAND: N. Adams, Mass., 17, 18; Chicopee, 19; Holyoke, 21.
HOLMAN OPERA CO.: Toronto, 7, two weeks.
HOLLYWOOD OPERA CO: Keokuk, Ia., 17, 18, 19; Cedar Rapids, 23, 24, 25.
HAMERSLY OPERA CO.: Cumberland, Md., 17, 18. 19.
HARRIS' OPERA CO.: Wilmington, Del., 14, week.
JUDIC: N. Y. City, Oct. 1.
KEMPSHALL BELL-RINGERS: Monson, Mass., 17; Ware, 18; Warren, 19.
LILLIAN RUSSELL: Milwaukee, 14, week; Springfield, Ill., 21. Detroit, Oct. 1, 2, 3.
LOMBARD'S CONCERT CO.: Little Falls, N. Y., 18; Mohawk, 19; Herkimer, 21.
MEXICAN ORCHESTRA: New Orleans, August 31, four weeks.
MINER'S MIKADO CO.: Brooklyn, 14, week.
MILLIKEN'S OPERA CO.: Chicago, 14, week.
MCGIBENY FAMILY: Des Moines, Ia., 17, 18, 19; Indianola, 21; Osceola, 22; Creston, 23; Corning, 24; Atlantic, 25; Red Oak, 28.
ROSENFELD'S OPERA CO.: Detroit, 14, week; Louisville, 21, 22, 23
REINHARDT OPERA CO.: Fostoria, O., 14, week; Newark, 21, week; Dayton, 28, 29, 30.
SHACKFORD OPERA CO.: Springfield, Ill., 18, 19.
THOMAS OPERA CO.: Dallas, Tex., 15, 16, 17; Fort Worth, 18, 19; Austin, 21, 22; Galveston, 27 to 30.
THOMPSON OPERA CO.: Chicago, 14, week; Detroit, 21, week.
WILBUR OPERA CO.: Chillicothe, O., 17; Zanesville, 18; Youngstown, 24.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: St. Paul, 17, 18, 19; Dubuque, Ia., 21; Cedar Rapids, 22; Burlington, 23; Rock Island, Ill., 24; Springfield, 26; Chicago, 27, week.
BAIRD'S: Bonham, Tex., 18; Clarksville, 19.
CARPENTER'S: Marshall, Texas, 24.
CALIFORNIA: Glens Falls, N. Y., 18
DUPREZ AND BENEDICT'S: Medina, N. Y., 17; Brockport, 18.
HI HENRY'S: Butler, 16, 17; Freeport, 18; Kittaning, 19.
HEYWOOD'S: Sedalia, Mo., 17; Wichita, Kas., 29.
HAVERLY'S: San Francisco, August 10, eight weeks.
KERSANDS': El Paso, N. M., 19.
LESTER AND ALLEN'S: Harrisburg, Pa., 21; Altoona, Pa., 22; Wheeling, W. Va., 23.
MCNISH, JOHNSON AND SLAVIN'S: Chicago, 14, week; St. Louis, 21, week; Sedalia, Mo., 28.
MCINTYRE AND HEATH'S: New Orleans, 14, week; Galveston, 21, 22; Houston, 23, 24; Austin, 25, 26.
NEW ORLEANS: Louisville, 14, week; Cincinnati, 21, week.
RICE AND BARTON'S: Princeton, Ill., 17; Evansville, Ind., 21, week; Indianapolis, 28, week.
T. P. W.: Easton, Pa., 17; Newark, N. J., 18, 19; Brooklyn, 28, week.

VARIETY COMPANIES.

ALICE OATES: Buffalo, 14, week.
ALICE WALTON'S CO.: Cleveland, 14, week; Wheeling, W. Va., 21, week; Beaver Falls, Pa., 22, 23; Newark, O., 24, 25; Dayton, 26; Indianapolis, 28, week.
ALL-STAR SPECIALTY CO.: Boston, 21, week.
BEEDLE-PRINDLE CO.: Hannibal, Mo., 22.
BLAIR-SARGENT CO.: Laconia, N. H., 21, week; Suncook, 28, week.
CHARLES T. ELLIS' CO.: Boston, 14, week.
COLLARS AND CUFFS CO.; Brooklyn, 14, week.
CHARLES FOSTELLE. Fitchburg, Mass., 21.
CONNOR-COLLINS CO.: Indianapolis, 21, week.
CASTINE'S CO.: Rochester, 14, week; Syracuse, 21, week; Utica, 28, week.
HALLEN AND HART: Buffalo, 28.
GRAY-STEPHENS CO.: Bridgeport, Ct., 14, week.
HOWARD ATHENÆUM CO: Manchester, N. H., 21; Haverhill, Mass., 22; Lawrence, 23; New Bedford, 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28; Chelsea, 29; Salem, 30; Lowell, Oct., 1; Portland, Me., 2, 3; Boston, 5, week; Providence, 12, week.
IDA SIDDONS' MASTODONS: Pittsburg, 14, week; Cincinnati, 21, week; Indianapolis, 28, week.
LANG'S COMIQUES: New Haven, 14, week.
LILLIE HALL'S CO.: Albany, 14, week.
LILLY CLAY'S GAIETY CO.: N. Y. City, 14, week; Providence, 28, week.
MARTINETTI BROTHERS: Wheeling, W. Va., 21, week.
PAT ROONEY'S CO.: N. Y. City, 7, two weeks; Poughkeepsie, N. Y., 23; Pittsfield, Mass., 28.
REILLY AND WOOD'S CO.: Philadelphia, 14, week; N. Y. City, 21, week; Pittsburg, 28, week.
RUSSIAN ATHLETES, Toronto, 7, two weeks.
RENTZ-SANTLEY CO.: Newark, 14, week.
SUYDAM'S CO.: Wilmington, Del.. 28, 29, 30; Trenton, N. J., Oct. 1, 2, 3.
STAR SPECIALTY CO.: Providence, 14, week.
SILBONS: N. Y. City, 14, week.
TONY PASTOR'S CO.: Springfield, O., 17; Columbus, 18; Wheeling, 19; Pittsburg, 22; Columbus, Oct. 5, week.

MISCELLANEOUS.

DONALD MCKAY'S INDIAN TENT: Cincinnati, August 24, four weeks
HILDEBRAND'S EXPOSE: Princeton, Ill., 16, 17; Aurora, 18, 19, 20; Kankakee, 21; Lebanon, Ind., 22, 23; Knightstown, 24; Richmond, 25, 26, 27; Greenville, 28; New Paris, 29; Piqua, 30.
MIACO'S HUMPTY DUMPTY: Lowell, Mass., 14, week; Worcester, 21, week; Boston, 28, week.
MAURITIUS PANTOMIME CO.: Utica, N. Y., August 31, four weeks.
MORRIS' PARADOX: St. Joseph, 23 to 26.
HOWORTH'S HIBERNICA: New Bedford, Mass., 17
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Terre Haute, Ind., 14, week; Lafayette, 21, week; Peoria, Ill., 28, week; Springfield, Oct. 5, week.
TONY DENIER: Grand Haven, Mich., 17; Muskegon, 18; Grand Rapids, 19; Elkhart, Ind., 21; Pullman, Ill., 22; Elgin, 23: Rockford 24; Freeport, 25; Dubuque, Ia., 26.

CIRCUSES.

ADAM FOREPAUGH'S: Clay Centre, Kas., 17; Salina, 18; McPherson, 10; Beloit, 21; Abilene, 22; Junction City, 23; Emporia, 24; Newton, 25; Wichita, 26.
BARNUM'S: Hamilton, Ont., 18; Buffalo, 19; Corry, Pa., 21; Titusville, 22; Oil City, 23; Sharon, 24; Pittsburg, 25, 26; Altoona, Pa., Oct. 6.
BARRETT'S: Denison, Tex., 17; Sherman, 18; Bonham, 19; Paris, 21; Clarksville, 22; Texarkana, 23; Atlanta, 24; Marshall, 25; Longview, 26.
BUFFALO BILL'S WILD WEST: Steubenville, O., 19; Pittsburg, 21.
BRISTOL'S EQUESCURRICULUM: Portland, Me., 14, week; Lewiston, 21, week; Gardiner, 28, week; Holyoke, Mass., Oct. 5, week,
COLE'S: Richmond, Va., 19.
DORIS': Louisville, 27.
O'BRIEN'S Philadelphia, 7, two weeks.
ROBINSON'S: Fargo, Dak., 30.
SELLS': Lebanon, Tenn., 17; Dickson, 18; Huntington, 19; Martin, 21; Humboldt, 22; Memphis, 23; Brownsville, 24; Paris, 25: Clarksville, 26; Henderson, Ky., 28; Madisonville, 29; Hopkinsville, 30; Springfield, Tenn., Oct. 1; Central City, 2; Owensboro, Ky., 3; Russellville, Tenn., 5; Glasgow, 6; Bowling Green, Ky. 7; Franklin, Tenn., 8; Gallatin, 9; Nashville, 10; Columbia, 13; Pulaski, 14; Decatur, Ala., 15; Birmingham, 16; Tuscaloosa, 17; Vicksburg, Miss., 19; Jackson, 20; Meridian, 21.
VAN AMBURGH'S: Marion, Ind., 17; Akron, 19; Warren, 21; Meadville, Pa., 22; Greenville, 23; Youngstown, O., 24; Newcastle, Pa., 25; Mercer, 26; Warren, 28; Cuba, N. Y., 29; Cattaraugus, 30.

The Letter "H."

"'Twas whispered in Heaven, 'twas muttered in—Sheol," (revised version), and it has been whispered, muttered and spoken in various fashions ever since man evoluted to a speaking animal. The Cockney drops it, the Irishman revels in it, and the American wanders about in a hazy incertitude where and when to put it to advantage. The present writer remembers very well being present at the recitation of a class specially organized to worry with this refractory aspirate. It was in a public school in Sydney, New South Wales. The text book was purposely compiled to cure the uncertain utterances of the antipodean youth, whose H-lessness rivals that of the purest Cockney that was ever born within sound of Bow Bells. The book was called "Harry Hawkins' H Book," and ran thus in its first sentence:

"Harry Hawkins had a handsome high horse." The pupils one by one were ordered to read the lines to the teacher, who listened critically to the rendering, which took this form:

"'Arry 'Awkins 'ad a 'andsome 'igh 'orse," which giving forth was thoroughly accepted by the teacher, who evidently thought the pronunciation perfect, her ears being attuned to the vacancy of aspirates.

We are going on the other tack, and every day we drag the ill-used letter into unseemly prominence till our superfluity bids fair to outdo in error the Cockney's vacuity of H's. Constantly we hear fairly educated folk talk of h-umor, h-ospital, h-otel. Nay, we even see these words preceded, and by writers who ought to know better, by the article that should go before a consonant, thus: a hotel, a hospital. Whereas all the best writers of English before the time of Dickens wrote—an hotel, an hospital and the like. Dickens, although a genius of the first type, was an indifferently educated man, and he started the game by making Uriah Heep emphasize his humility by leaving out the H. Others equally half educated have followed his lead, until now the letter is wafted about on the winds of conjecture and enveloped in the mist of uncertainty. Thackeray, who was a thoroughly educated man, marks the absurdity of attempting to pronounce the aspirate after the vowel—a rank Hibernicism, by the way, and physically impossible to carry out—by spelling the words "which" "what," H-wich, H wat, *vide* Captain Costigan *passim*, and throughout all his works marks, by the adjective, the true pronunciation. The rule whereby to find the true place of the letteroid H is very simple. When the word is derived from the Latin group of tongues the aspirate is silent, or, at most, only used to broaden the preceding vowel. Where the word comes from the Teutonic group, it is invariably sounded thus: House, Hat, Hut, Hard, Heart, Heap, Hound, etc. These being of Teutonic origin have the H independent, but Hotel, Hospital, Humor, Humble, etc., coming from the Latin or Romance family of words, merely breathe it gently or omit it quite. The only exception, and all know the saying, *exceptio probat regulum*, is in the word Horror, which, although derived from the Latin or Italian "Orror," is allowed to retain the aspirate roughly for the sake of greater effect in dramatic delivery. Let any one take his Dictionary in hand and follow out these remarks carefully and without prejudice, and he can easily settle the sorely vexed question of the letter H.

Maggie Mitchell's complete company consists of Charles Abbott, R. F. McClannin, James T. Galloway, George A. Parkhurst, F. E. Queen, Frank Doud, Dudson Lennox, Thomas McBride, Thomas Leonard, Lillian Andrews, Eliza Hudson, Minnie Galloway, Fanny Vogler, Mamie Jones, Mrs. E. A. Eberle, Mrs. D. B. Van Deeren; H. T. Paddock, manager; H. E. Sanford, business manager; J. T. Galloway, stage manager; Otto Vogler, musical director.

Lillian Spencer's novel, "After All," is for sale by the American News Company. It is very strong in plot. The style is crisp and pointed, the characters and events stand out with a clearness that makes them almost palpable, and the interest of the reader is held enchanted from the opening chapter to the end. It has in it good material for dramatization.—*Com.*

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Four thousand dollars damages having been awarded me by the Supreme Court against an irresponsible party for the use of my play '49 without my consent, I hereby warn Managers and the Owners of Theatres that I shall hold them directly responsible for all damages should they allow any one to produce this play without my written authority, except Loudon McCormick, who has sole right.
New York City, July 20, 1885.
JOAQUIN MILLER, Author of '49, Tally-Ho, The Danites, Etc., by A. HERSHFIELD, his Attorney, No. 287 Broadway, New York City.

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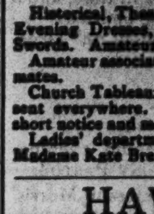


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TELEGRAPHIC NEWS.

Niagara a Success.

[SPECIAL TO THE MIRROR.]

BOSTON, Sept. 16.—Edward E. Kidder's Niagara had its first representation on any stage at the Park Theatre Monday night, and pleased a crowded house. Many of the scenes and situations were novel, and the dialogue given to the comedian was so crisp and at times positively brilliant that the house was kept in a continuous roar. The scenery was in fine taste.

James O'Neill was greeted by a crowded house at the Globe in Monte Cristo.

Miss began its second week to a large house at the Boston Theatre; and Love on Crutches also had a splendid audience for the opening of its second week at the Boston Museum.

The Howard was filled in every corner to see German Luck.

The Windsor was reopened to a packed house to see Sid. C. France in Marked for Life.

A Boom in Porkopolis.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Sept. 17.—The attractions on Sunday were all well attended, Ivy Leaf, at Havlin's, and Flora Moore, in Howard Taylor's new play, A Drummer in Petticoats, at the People's, both turning away hundreds of people. The standing-room-only sign was displayed at the latter theatre before eight o'clock.

Kelly and Mason, in The Tigers, at the Grand, and Fred. Bryton in Jack o' Diamonds, at Heuck's, opened to splendid houses. Bryton secured a decided hit.

Collins and Maeder's Opera company, successor to the Shackford organization, inaugurated its season at Middletown, 15th, in The Mikado, W. H. Seymour doing Ko-Ko and Lucille Meredith Yum-Yum.

Mr. Sanderson Honored.

[SPECIAL TO THE MIRROR]

LOUISVILLE, Sept. 16.—Evans and Hoey opened to a very large house in A Parlor Match, at Macauley's. Tony Pastor and company had a fairly good audience at the Masonic. Business at the Grand is poor. The Museum turned people away. The attraction is the New Orleans Minstrels.

The Elks' reception and lunch in Harry Sanderson's honor was largely attended on Sunday.

Quake City Openings.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Sept. 16.—The new Temple Theatre opened Monday night to a throng of eager sight-seers. Colonel A. K. McClure, of the *Times*, made a neat opening address, after which the Madison Square Theatre company presented Mrs. Ver Planck's Sealed Instructions, which made a decided hit.

The Walnut Street Theatre, remodelled, refitted and greatly beautified, also opened its doors to the public. A large audience warmly greeted Mlle. Rhea as Helene, in Sardou's comedy, A Dangerous Game. Before its performance, Mlle. Rhea recited a poem, "A Tribute to the Past," written for her by George Edgar Montgomery, which was received with much favor. Between the second and third acts Manager Fleischman, being loudly called for, spoke a few words of thanks. A handsome satin souvenir marked the occasion.

Lost in the Smoky City.

[SPECIAL TO THE MIRROR]

PITTSBURG, Sept. 16.—Library Hall was opened for the regular season on Monday evening. A very large audience was present. Doré Davdson's Lost, a five-act melodrama, was the opening attraction. During the evening Manager Parke was the recipient of many congratulations upon the handsome appearance of the interior of his house.

At the Opera House Lizzie Evans was greeted by a very fair audience. She appeared, for the first time in this city, in her new and picturesque comedy-drama, Florette.

Girard Geyer's English Novelty company appeared at the Academy to a large house, but under unfavorable circumstances. Some of the mechanical effects did not arrive in time, and a part of the programme had to be omitted.

Ethel Tucker, in Queena, "caught on" largely at Harris' Museum.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, Sept. 15.—Splendid opening. Very fashionable audience. TONY PASTOR.

BURLINGTON, Sept. 16.—Professor Morris' Equine Canine Paradox opened its season here Monday night to a full house. Pronounced a great novelty and the best entertainment of the kind ever given.

CHICAGO, Sept. 16.—We, Us & Co. at the Chicago Opera House; McNish and Johnson's Minstrels at the Grand, opened to large business. Sam'l of Posen, at Hooley's; Haverly's Minstrels; Den Thompson, at McVicker's, to good business. For a Brother's Life at the Columbia; comic opera at the Standard, fair.

NEW ORLEANS, Sept. 13.—Theatrical season was opened to-night by McIntyre and Heath's Minstrels. Crowded house.

ST. LOUIS, Sept. 15.—Frances Bishop and Alfred McDowell, in Muggs' Landing, made a great hit at my house to-night. Largest house of the season. CHARLES POPE.

NEW HAVEN, Sept. 15.—Bunnell's Museum opened last night with Corinne in Girofle-Girofla. House packed at a quarter past seven. Hundreds turned away. Corinne and company made a great hit.

GEORGE B. BUNNELL.

TORONTO, Sept. 16.—Arthur Rehan's Company in A Night Off opened to $1,200. Largest receipts ever taken at the Opera House. Company and play a great success.

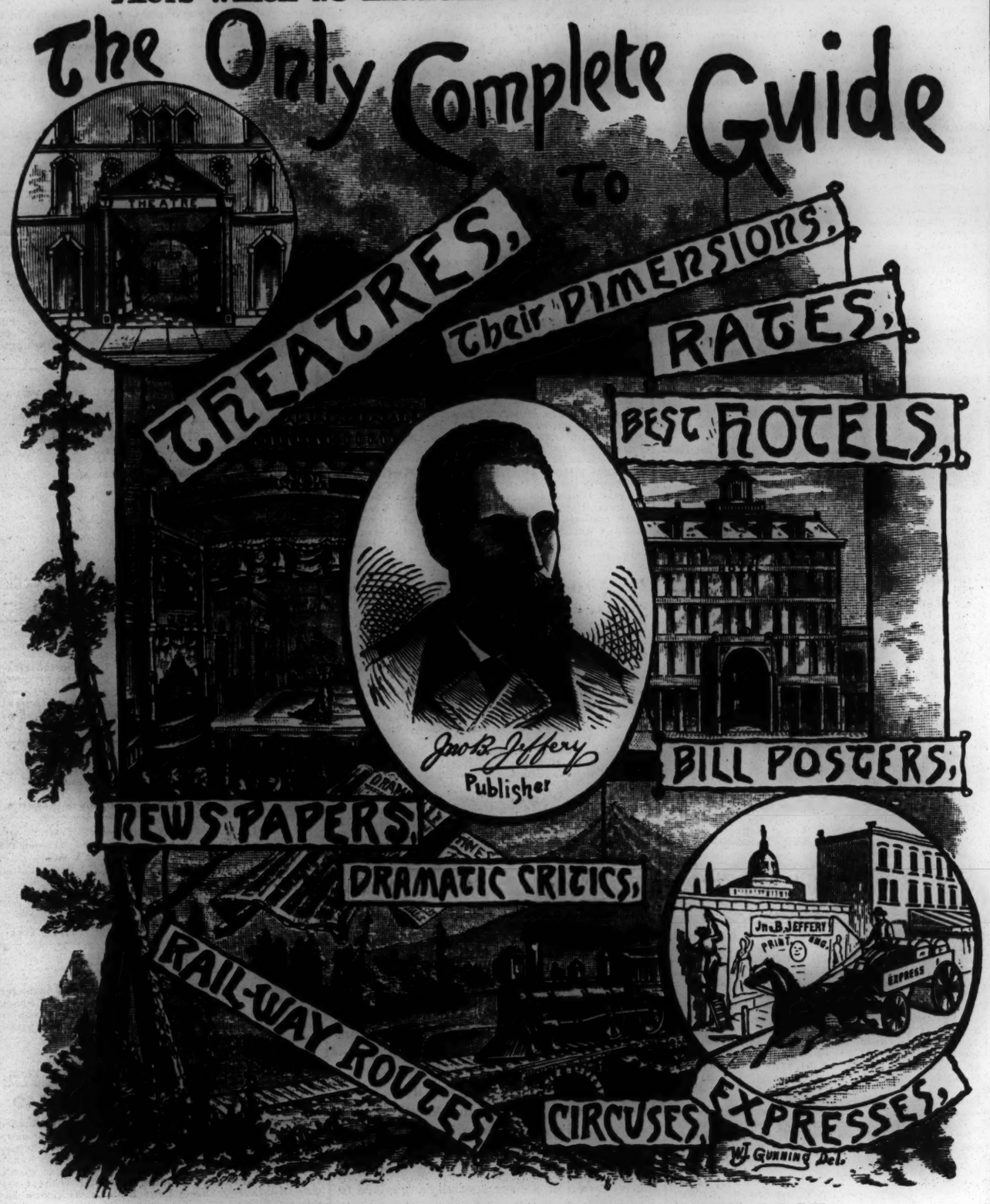
O. B. SHEPPARD, manager.

BUFFALO, Sept. 16.—At the Academy of Music Skipped drew a large audience Monday night. Harrison and Gourlay keeping their visitors in a merry mood. W. E. Sheridan, as Louis XI., had a moderate house at the Court Street Theatre. The Adelphi is continuing its success. The second week of the Alice Oates company opened with all room occupied. The Museum shows a falling off. A Celebrated Case, which the Bennett Matlack company opened as an attraction, drew a fair house, but did not follow the usual Monday night rush.

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ROCHESTER, Sept. 16.—At the Grand on Monday night that sterling old actor, C. W. Couldock, met with a most hearty reception. His superb work as Luke Fielding in The Willow Copse, calls for unstinted praise. The support was excellent. Carrie Turner, in the character of the unfortunate and broken-hearted Rose, fully shared the honors. The Tourists, at the Academy, are drawing full houses, while James Reilly, with The Widder, is doing well at the Casino.

PROVIDENCE, Sept. 16.—The Theatre Comique was well filled Monday, both matinee and evening; so also was the Sans Souci Garden, where Seabrooke's Hobbies company gave an excellent entertainment.

MERIDEN, Conn., Sept. 16.—The Kindergarden company opened here last night to a great house. The company is far superior to that of last season. The costumes are magnificent. Play to-night and have a good advance sale. The music from The Mikado and Nanon was very fine.

The 100th night of Nanon, at the Casino, Thursday, Oct. 1, will be marked by the presentation of one of the handsomest souvenirs ever given away by this house. The cover will be handsomely colored and illuminated, and will have a sketch of the Casino, while the gift itself will contain numerous pictures of the artists and three of the scenes. The house will be elegantly decorated with flowers, and the occasion will also mark the farewell roof-concert of the year. Rudolph Aronson, to whose management the success of the opera is greatly due, intends to make the evening a gala one, and the programme will be one of the most enjoyable ever given.

The Portland Opera House

Opened the season of 1885-86 with Francis Labadie's Nobody's Child company to fine audience, under the management of J. P. Belknap. Howard Glendale's New York Comedy company is booked for the 22d and 23d, and Jacques Kruger, in The Skating Rink, will undoubtedly make Portland the 7th of October. Special inducements will be offered to a first-class tragedian for the latter part of October or the first of November. The seating capacity of the Opera House is 850 and is lit by gas, with elegant scenery. In other words, Portland lays claim to one of the finest opera houses in the State of Michigan outside of Detroit.—*Com.*

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